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SATURDAY, NOVEMBER 2, 1889.

PRICE 3D.

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The NEXT CHAMBER CONCERT will take place at ST. JAMES'S HALL on
MONDAY AFTERNOON NEXT, Nov. 4, at three.
The HALF TERM will begin on THURSDAY, Nov. 7.
ENTRANCE EXAMINATION THIS DAY (SATURDAY), at two.
JOHN GILL, Secretary.

ROYAL ACADEMY of MUSIC.

METROPOLITAN EXAMINATIONS, 1890.
These Examinations for the Diploma of Licentiate (L.R.A.M.) have been fixed to take
place January 6, 7, 8, 9, 10, 11. Last day for receiving names November 15. Syllabus
upon application.

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Next COLLEGE CONCERT on THURSDAY, November 14th, at 7.30.
HALF-TERM will COMMENCE NOVEMBER 6th.
Regulations and other information may be obtained from the Registrar, Mr. George
Watson, at the College. CHARLES MORLEY, Honorary Secretary.

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The next STUDENTS' CONCERT will take place on 7th NOVEMBER at 3 o'clock.
PRIZE ESSAY ON A MUSICAL SUBJECT.—Adjudicator, W. H. Cummings, Esq.
The Academical Board will award in December the Gold Medal of the College for the
best Essay on the following subject: "On the Respective Merits of the Existing Systems
of Musical Notation." All MSS. must be sent to the College, addressed to the Secretary,
on or before November 20th, subject to the Regulations, which may be had on application.
By order of the Academical Board, SHELLY FISHER, Secretary.

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Proposed Arrangements for the Session, 1889-90.

November 12, 1889	Conversations.
December 3	Lecture.
January 7, 1890	F.C.O. Examination (Paper Work).
" 8	F.C.O. Examination (Organ Playing).
" 9	F.C.O. Examination (Organ Playing).
" 10	Distribution of Diplomas.
" 14	A.C.O. Examination (Paper Work).
" 15	A.C.O. Examination (Organ Playing).
" 16	A.C.O. Examination (Organ Playing).
" 17	Diploma Distribution.
February 4	Lecture.
March 4	Lecture.
April 14	Annual Dinner.
May 6	Lecture.
June 3	Lecture.
July 1	Lecture.
July 15	F.C.O. Examination (Paper Work).
" 16	F.C.O. Examination (Organ Playing).
" 17	F.C.O. Examination (Organ Playing).
" 18	Distribution of Diplomas.
" 22	A.C.O. Examination (Paper Work).
" 23	A.C.O. Examination (Organ Playing).
" 24	A.C.O. Examination (Organ Playing).
" 25	Diploma Distribution.
" 31	Annual General Meeting.

Bloomsbury.

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CRYSTAL PALACE.—SATURDAY CONCERT.—November 2, at 3. Vocalist: Mrs. Hutchinson. Violin: Herr Hans Wessely. The Programme will include Concert Overture "Robert Bruce" (F. J. Simpson), first time; Concerts for Violin and Orchestra (Mendelssohn); Symphony No. 1 in B-flat (Schumann); and Selection from "Die Meistersinger von Nürnberg" (Wagner). Conductor Mr. August Manns. Numbered seats Half-a-crown. Unnumbered Seats One Shilling.

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MR. CHARLES FRY will RECITE in "Athalie" TO-NIGHT, at the Bow and Bromley Institute. Mackenzie's "Dream of Jubal," Cheltenham, 12th; also, "Antigone," "Edipus," &c.—Belmont, Blenheim Gardens, Willesden Park.

MESSRS. HANN'S CHAMBER CONCERTS (fourth series), BRITON HALL, Britton, Nov. 6, 1889, at eight p.m. Programme: Quintet in C, for string instruments (Schubert); air and variations from Emperor quartet (Haydn); trio in C minor (Mendelssohn); piano solo, 32 variations in C minor (Beethoven). Vocalist, Madame Hope Glenn.

BATH PHILHARMONIC SOCIETY

SEASON 1889-90.

President—SIR ARTHUR SULLIVAN.

The Committee have made the following arrangements for the Season:—
October 25th, "Song of Miriam," Schubert; "Ode to Music," Visetti, &c.
December 11th, "Rebekah," Barby; Symphony Op. 1, Cliffe, "The Revenge," Stanford.
February, A new and original Cantata by Mr. Albert Visetti; Selections from the Old English Composers.

April 18th, "The Light of the World," Sullivan; "Elysium," Rosalind Frances Ellicott.
Engagements have been made, or are pending, with Madame Valeria, Madame Rose Hersee, Miss Annie Marriott, and Madame Anna Williams, Mlle. Marie Titien, Miss Emily Taylor, Miss Louise Richardson, Miss E. Webster, Miss Mary Richardson, Miss Carwardine, Miss Bruckshaw, Miss Verey, Madame Belle Cole, Miss Sarah Berry, Miss Annie Morley, Miss M. Williams, Miss Wrigley, Miss Finney and Miss Grace Damian. Mr. I. McKay, Mr. P. Newbury, Mr. Evans, Mr. E. Houghton, Mr. Munst, and Mr. Charles Chiley, Mr. Herbert Thorndyke, Mr. Dan. Price, Mr. Ripley and Mr. Albert Roakes.

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The selected Anthem and Organ Piece will become the property of the Guild. The Council reserve to themselves the right to withhold the prizes should neither Anthem nor Organ Piece be considered of sufficient merit.

The Competition closes 31st January, 1890.
The NEXT EXAMINATION for F. G. M. O. will take place on the 21st and 22nd JANUARY, 1890.

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The Musical World.

LONDON, SATURDAY, NOVEMBER 2, 1889.

SPECIAL NOTICES.

* * * *The Business Departments of the MUSICAL WORLD are now under the management of Mr. L. V. Lewis, the Manager of "The Observer," 396, Strand, to whom all communications must be addressed. Remittances should be made payable to the Proprietors.*

* * * *All advertisements for the current week's issue should be lodged with the Printer not later than noon Thursday.*

* * * *MSS. and Letters intended for publication must be addressed to THE EDITOR. Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.*

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FACTS AND COMMENTS.

The mayoralty of "Sir Isaacs," as our Gallic neighbours would call him, seems likely to be remembered in the annals of the City as long and as reverently as is the consulship of Plancus by the devout student of Roman history. That the incoming Lord Mayor should undertake to provide the *gamin*—using the word to denote the whole army of street-people—with a gorgeous show hardly to be rivalled even by Phineas the Pious, is in itself an admirable passport to posterity. But, if report speak truly, Sir Henry will find favour also in the eyes of the musical artists of London, for he is understood to be an enthusiast in all matters relating to the divine art; and indeed in his earlier days, presumably before the scarlet robes of civic office lured him on with seductive flutterings, he himself essayed to wear the raiment of Apollo, and found it no ill-fitting garment. Which, being interpreted, signifies that Sir Henry was at one time an admirable singer, and it is even whispered the lady who is to share his throne was not less distinguished as a vocalist. Wherefore it is perhaps not impossible that the worshipful pair may vary the proceedings at the great banquet next week by singing a duet to the admiration of Her Majesty's ministers.

In all seriousness, however, it is obvious that a genuinely musical Lord Mayor might, if he chose, accomplish a great deal for the art. There are of course many minor ways in which good can be done, such as the engagement, at the frequent city festivals, of meritorious, if little-known, artists in place of the familiarly incompetent performers who are too often suffered to torment honoured guests. Then there are numberless musical societies to whom the stamp of civic approval would be invaluable. There are permanent municipal orchestras to be founded, scholarships to be endowed, a home of national opera to be established, and if the Lord Mayor should wish to play the rôle of an academic Samson Fox, Dr. Mackenzie will not be likely to throw needless obstacles in the way. If the musical enthusiasm of Sir Henry Isaacs be not satisfied with the illimitable vistas of honour and usefulness thus opened up he must indeed be of more than Cæsarean ambition.

* * *

The "Bonner Zeitung" of the 21st inst. mentions that Theodore Thomas will give a Beethoven Concert in the Steinway Hall, New York, on the composer's birthday, December 17, the proceeds of which will go to the advantage of the Beethoven-House. Our readers are aware that the house in which Beethoven was born (515, Bonngasse) was last year acquired by a society, and is now dedicated for ever to his memory. Joachim is the president, and it is intended to bring the house back as nearly as possible to its condition in 1770, and then form it into a museum of relics. For these purposes money is required, and will no doubt be forthcoming from the admirers of the great musician all over the world. The paragraph just cited shows that the United States have begun the work. Joseffy has also announced his intention of giving a Beethoven Concert, and the "Liederkrantz" of New York will do the like in their department. The New York committee contains the names of Ottendorfer, Steinway, Schurz, and other distinguished citizens.

* * *

That Wieniawski is still in the upper world, that Bach wrote a Chromatic Fantasia for the violin, and that Dr. Joachim plays it, are facts which will be hailed with acclamation by musical readers of every clime and nation. It is certainly humiliating to reflect—we speak only for ourselves, but the sentiment will certainly be shared by many—that all this time we had supposed the eminent Polish violinist to be dead, and that we neither knew that Bach had written such a piece, nor that Dr. Joachim played it; and our warmest thanks should be due to the ingenious journalist who, in an article on Senor Sarasate published recently in our young and vivacious contemporary, the "Scots Observer," has thus rectified our gross ignorance. Some old-fashioned people will no doubt be jealously ready to ask if for once youth and vivacity have not mistaken their proper vocation, which certainly is *not* the manufacture of unhistoric facts. But all things are possible to-day; and we shall not hastily deny that Bach *may* have intended his Chromatic Fantasia for the violin, and not for the "clavier" as we had hitherto ignorantly believed, and that—in a private room in the office of the "Scots Observer"—Dr. Joachim *may* have played it to the journalist in question. But *did* they? Into the curious suggestions made in the article as to the great problem of individuality in the interpretation of another man's writing we shall not enter, but shall content ourselves with one quotation, which will serve to exhibit the originality of the musical opinions which the writer has evolved, after the fashion of the metaphysician's camel. "There are numbers of good folks (one is glad to think) who would go and listen with rapture to Sarasate if he played them nothing more intellectual than 'The

Old Folks at Home,' or were degraded enough to select as an excuse for self-expression the flagrant 'immoralities in sound' of the impostor Rossini." Even to-day the dead composer of "William Tell" and the "Barber" is very well able to defend himself against such attacks; but it is singular that a journal which aspires to stand in the forefront of modern culture should commit itself to such crudities. Let it be granted that much of Rossini's work was theatrical, and perhaps even frivolous. None the less has he his place in the artistic order, and a memory not to be tarnished by the arrogant effusions of a shallow criticism which would endeavour to judge the art of one epoch by the canons of another.

* * *

The new issue of the Browning Society's Papers for 1889-90 will no doubt be received with interest by all lovers of our great poet. This is not the place to discuss the wisdom or the right to existence of such a society as that over which Dr. Furnivall presides so ably. It is sufficient to know that here is a band of comrades linked together by one earnest purpose of discovery, and it behoves the reverent student to receive with respect the thoughtful essays of the more or less distinguished members who have endeavoured to contribute towards a wider understanding of Browning's work. The present volume contains, *inter alia*, essays on Paracelsus, by Mr. Edward Berdoe; on Andrea Del Sarto and Abt Vogler, by Miss Helen Ormerod; on the difficulties and obscurities encountered in the study of Browning's poems, by Mr. J. B. Oldham; and on "A Toccata of Galuppi's" by Mrs. Alexander Ireland. We are obviously unable to refer to any of these in detail; but one of them—that by Miss Ormerod—was dealt with at some length in these columns when it was delivered eleven months ago. We may perhaps suggest that Mrs. Ireland has apparently ignored the deeper meanings which, to some, lie beneath the surface of the "Toccata," but her essay nevertheless contains some clear and subtle thinking. Mr. Oldham's criticisms on the obscurities of Browning's style are conceived in a sympathetic and discriminating vein. While doing ample justice to the greatness of the poet's genius and the weight of his message, he can recognise justly how deplorable are those complexities and harshnesses of style which cannot fail to render his prophesyings more difficult of reception. The secret of the apparent inequality of the poet's inspiration will probably never be known. He himself pleads "not guilty" to the charge of carelessness or wilful obscurity; but though there will always be a certain number of thinkers who will find reward and help even in his harshest passages, it is impossible that these should not be the very foremost to deplore those defects which must delay his complete recognition by the world at large as the most considerable poet of the century.

* * *

The London Symphony Concerts will be recommenced on Thursday, Nov. 14, the series comprising only six concerts. As before, they will be exclusively orchestral, and the scheme, so far as it is complete, includes many works of great importance. Bach's Suite in D, Mozart's nocturno-serenade for four small orchestras, Brahms' Academic Festival Overture, two movements from Richard Strauss's Symphonic Phantasy "Aus Italien," a number of more or less familiar excerpts from Wagner, and—scarcely yielding to any in interest—the great love-scene from Berlioz' "Romeo and Juliet"—these may be considered fairly typical of the catholicity of the concerts which Mr. Henschel will conduct. Let us hope that he may have a more fitting measure of support in this second enterprise than has been hitherto accorded him.

Literary students in general, and musicians in particular, must be praying earnestly for the publication of a grammar or dictionary of that most peculiar foreign language which is known as American. Aided by a fair knowledge of English, a large amount of imagination, and a very large faith in an ultimate residuum of truthfulness in every human being, it is, no doubt, possible to guess dimly at the meaning of the most nasal intonings even of a New Englander. When written, of course, the tongue is more easily intelligible; but what, in the name of all the lexicons, can be the meaning of the following sentence, which occurs in a letter published recently in the "New York Herald," from the pen of a writer who records his memories of student days at Leipsic? He is writing of Edward Grieg, who, says he, "was specially recognised as a talent." Here is a pretty problem. If Grieg be equal to one talent, to how many would Beethoven be equal?

We have received the prospectus for the forthcoming season of the New York Palestrina Choir, of which Mr. Caryl Florio is the conductor. On the occasion of the first concert last season we drew attention to the excellent aims of the society, and now note with pleasure that it is proposed to give two concerts in Chickering Hall on Jan. 15 and May 7, 1890. At the first will be given Spohr's Mass in C for fifteen voices, which has not been heard before in America, and Wilbye's madrigal, "Sweet Honey-sucking Bees." The society is deserving of the warmest encouragement. The prospectuses are also to hand of the Symphony Society and the Oratorio Society of New York, each of which bodies are conducted by Mr. Walter Damrosch. In connection with the former six concerts will be given in the Metropolitan Opera House, when, amongst such familiar works as the Fourth and Seventh Symphonies of Beethoven, the "Italian" of Mendelssohn, and the third of Brahms, several novelties—to American audiences—by Nicodé, Brahms, and Draeseck will be performed. Amongst the soloists, vocal and instrumental, engaged the names of Miss Lena Little and Mr. Eugen D'Albert are chiefly conspicuous. The three works announced by the Oratorio Society are Liszt's "Christus," the "Messiah," and Edward Grell's "Missa Solennis."

A change has apparently come over the spirit of the "Daily Telegraph's" critical dreams. At least it is otherwise difficult to account for the silence in which our contemporary passed over the wretched vulgarity of the farrago of so-called Bach—and another—which was introduced into the programme of the Sarasate Concert last Saturday, and to believe that, if the fault had been committed by, let us say, the late Walter Bache, the same lenience would have been extended.

The publication of the prospectus of the Bath Philharmonic Society, of which Sir Arthur Sullivan is the president and Mr. Albert Visetti the conductor, shows that the musical season has set in at the Western city with its usual severity. The first concert took place on October 25, the "Song of Miriam" being the principal feature in an excellent programme, while the future arrangements include the performance of Barnby's "Rebekah," Frederic Cliffe's Symphony in C, Sullivan's "Light of the World," and Miss Ellicott's "Elysium." Meanwhile Bath has not been left tuneless during the autumn, thanks to the energy of Mr. Van Praag, who has been giving concerts daily in the Grand Pump Room, which appear to have met with great and deserved appreciation. On Thursday a well-arranged classical programme was presented, which included Mendelssohn's "Fingal's Cave" overture and Symphony in C, Schumann's "Märchenbilder," and Reissiger's "Yelva" overture.

The Art of the Pyrenean singers who have been visiting the Paris Exhibition is distinctly High. They have begged M. Eiffel to allow them to mount his Tower, on it

"Pinnacled dim in the intense inane"

to add their melodies to the spherul harmony which, if anywhere, may surely be heard there. If the required permission be granted, they will certainly attain, more fully than is often given to man, the summit of their ambition; for no one will be able with any show of reason to say to them, "Friends, go up higher."

Music-lovers in the South of London will be justly glad to know that the Messrs. Hann will recommence their admirable Chamber Concerts at Brixton on Wednesday, Nov. 6, in the Brixton Hall. The concerts will be carried on by subscription, the price being one guinea for the series of three concerts, four seats being allotted for each concert. The programme will include a new MS. Quintett in C, for piano and strings, by Mr. Gerard Cobb, Brahms' Quintett in F minor, and Schubert's Quintett in C, besides other works of equal importance.

The Musical Guild, consisting of ex-scholars and ex-students of the Royal College of Music, will open their season of concerts on November 12, for which occasion an excellent programme has been prepared. Spohr's double quartett in E minor, Parry's Duet for Violin and Pianoforte in D minor, and Brahms' Quartet in A major are amongst the works promised. Mr. Daniel Price will be the vocalist.

The first of the new series of Hampstead Popular Concerts will be given on November 15 in the Vestry Hall, Haverstock-hill, when Beethoven's Septet, Mozart's Trio for piano, clarinet, and viola, and Brahms' Sonata for piano and violin in D minor will be presented, Mr. H. Thorndike being the vocalist. The great success which attended these concerts last season may well be held as sufficient guarantee of their continued excellence.

It is proposed to raise a fund as a recognition of the talent of the late Mr. Michael Watson, which will be applied for the benefit of the composer's widow and three children, who are left with but slender means, as Mr. Watson, owing to a cardiac affection, was unable to insure his life. Mr. E. A. Willis, of Great Marlborough-street, is the hon. secretary and treasurer.

A complimentary dinner was given at Leeds on Tuesday last to Dr. Spark, the borough organist. An illuminated address was presented, largely signed by friends and pupils of the guest whose birthday was thus celebrated. Mr. George Irwin presided, and in eulogistic terms referred to Dr. Spark's connection with Leeds.

Mr. Basil Tree, the energetic manager of St. James's Hall, has registered at Stationers' Hall the admirably convenient "Panel Concert Date List," which will before now have attracted the attention of our readers by its compactness and clearness.

The first smoking concert of the Bohemian Musical Society will be given at the Crystal Palace on November 14. The season opened on Thursday last with a very successful "Ladies' Night."

Sir John Stainer has been elected President of the Musical Association of London, vice Sir F. A. Gore-Ouseley, deceased.

"LES TROYENS."

BY J. S. SHEDLOCK.

(Continued from Page 671.)

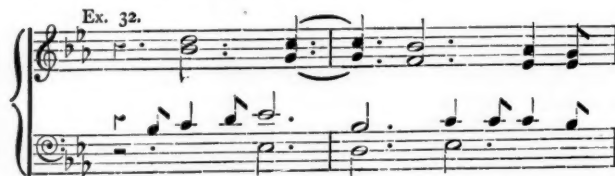
The second part of the work, which is entitled "Les Troyens à Carthage," is founded on the 4th Book of Virgil's "Æneid."

The first act opens with a chorus full of life and movement. The scene is a green arbour of Dido's palace at Carthage. The populace sing of the late storm, and of the propitious weather for the coming *fêtes*. There is a little figure

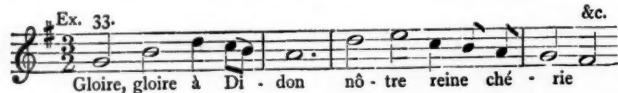
Ex. 31.



which is repeated again and again by basses, and which, together with rapid passages for violins, suggests the bustle of a crowd. Here are harmonies of suspension with a quaint effect



No other filling up notes are heard; the orchestra merely doubles the voice-parts. The "Chant National" follows. Eight leaders sing

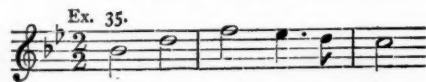


Theme and harmonies have here quite the *allure* and simplicity of Gluck; the phrase is immediately taken up by the chorus. A pompous bass, moving in crotchets, is given out by trombones, tuba, bassoons, and basses: the voices are supported by strings and wood-wind. When this grand hymn is ended, there is a scena for Dido, who refers to the short time (scarcely seven years) since she fled from Tyre, and who also dwells with pride on the present state of prosperity in her kingdom. The key of her air is in E flat minor, and this mournful mode, as we shall see further on, is again associated with the unhappy Queen. The music, with its pensive melancholy and its delicate orchestration, is most fascinating. When she mentions the savage suitor Iarbas the accompaniment for strings, with its monotonous rhythm

Ex. 34.



and clashing of chords by trombones and beating of drums has local character. At length the hymn is resumed, but in terser time



and with a different accompaniment, much more brilliant and energetic.

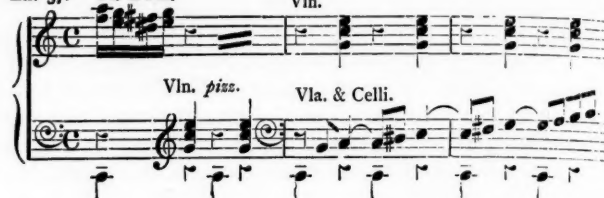
The Festival now commences. First enter the builders. Here is the commencement of a short and sprightly instrumental movement



Until the coda the instruments used are wood-wind and brass, except that whenever the demisemiquaver figure occurs the strings join in. Dido gives to the chief builder a square and a hatchet. The sailors arrive next, and their music is characteristic. The whole piece consists of less than sixty

bars, and the opening ones, as quoted here, give one a good idea of its character and colour.

Ex. 37. Fl. & Pic.



Dido gives them a rudder and an oar. The labourers enter last. After four bars' symphony, oboe and cor., Anglais give out the following graceful theme:—

Ex. 38.

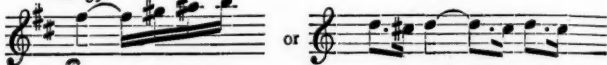


This piece has a Schubert-like charm, and the refined scoring shows the hand of a master.

After this the National Hymn is given with increased effect, and the people then retire, passing in procession before Dido's throne.

Then comes a duet between Dido and her sister Anna. A fine bit of recitative with restless figures

Ex. 39.



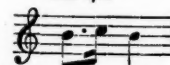
depicts the agitated state of mind of the queen. The first, indeed, is used so much that one might almost speak of it as the motive of restlessness. The whole scena is one of the finest in the work. The word painting is admirable, and yet everything is expressed without any feeling of labour. One can hear the throbs when Anna refers to her sister's sadness, and how sad sounds the chromatic note C sharp (which, however, would read better as D flat) in the following passage:—

Ex. 40.



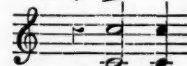
And then there is that expressive little cry of distress repeated four times by the oboe—

Ex. 41.



And there are sighs from clarinet and horn—

Ex. 42.



Dido refers to the ring sacred by oath to the memory of her husband. Anna in her reply smiles at such constancy. In the orchestra the violins keep on repeating an inverted turn, thus:—

Ex. 43.



This figure (if such it may be called) will be met with again in the Quintet of the third act. The closing section of this scena is in E major in 6-8 time, and here we have an excellent specimen of delicate orchestration. The *tremoli* and the sparing use of double bass are features

which Berlioz learnt from Weber. Only wood-wind and horns are employed, but they are treated with Schubert-like refinement.

Iopas announces the arrival of shipwrecked mariners. Dido sings another pathetic air, and then we hear the strains of the "Marche Troyenne," not triumphant as formerly, but sad, or to use the words of Berlioz, "*Dans la mode triste*." Dido, seated on her throne, is impatient to see the strangers: she, however, fears their coming. Ascanius offers presents to the Queen: the sceptre of Ilione, the crown of Hecuba, and Helen's veil. Of the last here is the musical equivalent:—



In the *finale* we have the announcement that Iarbas (despectus Iarbas) is about to attack the city. The people shout for arms. Æneas, throwing off his disguise, offers to fight on the Queen's behalf. Dido accepts, and, in her answer, the flowing and independent melody for the first violin forms a striking feature. The leave taking of Æneas and Ascanius is accompanied by simple and touching strains. The act—throughout which the music is almost continuous—concludes with a vigorous chorus.

(To be continued.)

THE MUSICAL PERFORMING RIGHT;

OR,

LAW VERSUS COMMON SENSE AND VICE VERSA.

A STARTLING FARCE OF THE PRESENT DAY ON SEVEN ACTS.

Act I.—3, William IV., cap. 15 (1833).

Act II.—5 and 6, Victoria, cap. 45 (1842).

Act III.—45 and 46, Victoria, cap. 40 (1882).

Act IV.—51 and 52, Victoria, cap. 17 (1888).

Act V.—7, Victoria, cap. 12 (1844).

Act VI.—49 and 50, Victoria, cap. 33 (1886).

Act VII.—The Berne Convention (1887), under strong limelight.
With an "Eye-opener" for a curtain-raiser.

BY FRANZ GRÖENINGS.

N.B.—This Farce, or any part thereof, may be monotoned in public at any pitch or in any key without fee or permission. As regards republishing rights, please study carefully all the Acts bearing on the subject (there are only a few dozen) and "CONSTRUCT THEM TOGETHER."

(Continued from page 750.)

"God bless the Prince of Wales" may be, at present, quite safe in the hands of the firm who owns it, but supposing at some future time the partners of the firm wished to retire from business, and their various publishing and performing rights were sold: what could a spiteful or evil-disposed purchaser lawfully do? He might either stop the performance of our second National Anthem altogether till the year 1904, or he might, without making the public aware of his acquired right and his intentions, take out a summons against every one who either sang or played it (or any part thereof) in the United Kingdom till 1904. As long as he entered his summonses within twelve months after each "*offence*" (?) so committed, the judge would be compelled by the present law to give a verdict in his favour in each case! It is useless to say that no one would thus dare to wound the feelings of all loyal subjects; the law as it stands at present allows of it! Balfe and Wallace never dreamed that people would, or even could, ever be prosecuted for rendering those of their melodies most beloved by the multitude.

Another case: A publisher or composer may, in addition to presenting the band parts, have offered and paid a cheque to a conductor (as is often

the case) to induce him to put an unknown gavotte or valse on his programmes; if at any time within 42 years from first publication the performing right changed hands, the same conductor could suddenly be fined for playing the identical piece for which the author was glad to pay him a good fee to get it played at all.

One case respecting the dilemma as regards foreign compositions: All bandmasters and conductors have in their repertory *pot-pourris*, *charivaris*, and *medlies* put together from various airs and compositions of different countries. What has a conductor to do to get to know which portions of such a *pot-pourri* he is not allowed, to play now without being subject to a performing fee? To make sure, he must find out—

1. The "country of origin" of each air or composition made use of in that *pot-pourri*.
2. Which of those countries may have joined the Berne Convention up to the moment of performance.
3. Whether and which of the various foreign compositions have been protected in the country of origin according to the conditions and formalities prescribed in each respective foreign country.
4. The date of first publication of each respective composition.
5. The length of protection granted in each respective country.
6. Calculate from 4 and 5 when protection ceased or will cease in each case.

One attempt would, I think, be sufficient to convince any one of the utter impossibility of accomplishing the task, and in despair he would make up his mind either to pay (with a pleasant smile) taxes to a dozen different countries for each performance of such a medley or to consign it to a remote corner of his library, labelled in red ink, "*Il est défendu de toucher*;" by order of the Berne Convention!"

Let us now come to the practical part of our task, namely to examine the various Acts in which the "Performing Right" is touched upon, find out the mistakes and omissions made, and then consider what remedies they suggest. The first four Acts quoted above refer to "Home" rights only, the other three to "International" rights only.*

As Mr. Corder rightly remarked in his letter (Sept. 28) that in the above legislation "musical compositions and musical performances—two distinct matters—are muddled up with matters dramatic, matters plastic, matters graphic, and matters photographic," I wish it to be understood that I examine the Acts only as regards the "performing right of musical compositions with or without words" pure and simple, and exclusive of dramatico-musical works (operas).

HOME-RIGHTS.

ACT I. 3 WILLIAM IV., CAP. 15 (1833).

An Act to amend the Laws relating to Dramatic Literary Property.

Here is the gist of its contents as far as "Performing Right of Musical Compositions" is concerned:—

§ 1. "The Author of any . . . Opera, . . . shall have the sole liberty of representing . . . any such production . . . until the end of 28 years from the day of first publication, and if surviving that period during the residue of his natural life." . . .

§ 2. Penalties: "If any person represents or causes to be represented any such production, "or any part thereof," every such offender shall be liable for each and every such representation to not less than forty shillings . . . together with double costs of suit . . ."

§ 3. " . . . All actions or proceedings shall be brought, sued, and commenced within twelve calendar months next after such offence committed." . . .

§ 4. " . . . singular number or masculine gender shall extend to any number of persons and to either sex."

Every one of the foregoing stipulations, except one single expression of four short words I found repeated, extended or altered in subsequent Acts as follows:

§ 1. . . opera . . . liberty of representing . . . such production . . . are all re-enacted and extended in II. 2 and II. 20. 28 years &c., is altered in II. 3.

§ 2.—every such offender—is restricted in IV. 3.

—forty shillings—is altered in IV. 1.

—double costs—is altered in III. 4, and this is repealed in IV. 2.

*In references or quotations I shall use Roman numbers to indicate the respective Acts as named in the heading, and Arabic numbers to indicate the paragraph or section referred to; for instance: I. 3 is re-enacted in II. 26 means that the 3rd paragraph of 3 William IV., cap. 15, is re-enacted in the 26th section of 5 and 6 Victoria, cap. 45; and III. 4 is repealed through IV. 2 means that the fourth section of 45 and 46 Victoria, cap. 40, is repealed through the second paragraph of 51 and 52 Victoria, cap. 17.

§ 3. is re-enacted in II. 26.

§ 4. repeated and extended in II. 2.

Of this Act, therefore, there is nothing left in force but the expression "or any part thereof," and if these four words had been inserted in one of the subsequent Acts, this Act of William IV. might have been repealed or annulled, but instead of doing so this Act is actually referred to again in the 1888 Act, § 1, as being still in force! In hunting up these details I was forcibly reminded of Charles Dickens' circumlocution office.

ACT II. 5 AND 6 VICTORIA, CAP. 45 (1842).

§ 2. Interpretation of Act: "Book includes . . . every sheet of music . . . ; dramatic piece includes every . . . opera . . . or other musical entertainment (extension of I. 1) . . . singular extends to plural, masculine extends to either sex, &c. (see I. 4).

§ 3. Term of copyright (and consequently term of *Performing* right, as per II. 20) extended to forty-two years from first publication, or for the natural life of the Author, and seven years after his death, whichever term shall be the longest (extension of I. 1.)

§ 11 enacts that a book of Registry shall be kept at Stationers' Hall, wherein may (*sic*!) be registered the Proprietorship in . . . Musical pieces . . . , and Licenses affecting such copyright (that seems to include *performing* rights). It shall be open to the inspection of any person on payment of one shilling for every entry searched for or inspected . . . A certified copy of entry (five shillings each) shall in case of musical pieces be *prima facie* proof of the Right of Representation or Performance in all Courts.

From this § 11 it appears, therefore, that any composition entered at Stationers' Hall is protected as far as publishing and performing right is concerned. For a search fee of 1s. per piece I can get to know whether a piece is entered or not. As my programmes in one week in the season contain about 160 different pieces, I can inform myself for the trifle of eight pounds on this point. Those who have entered their compositions at Stationers' Hall wish only to protect the *publishing* right, and desire their public *performances ad lib.* without fee so as to derive benefit from the sale of the music, but as there is no indication of who means to enforce a fee and who not before 1882 it would be unsafe to touch any of those entered. Having arranged my programmes from pieces not entered at Stationers' Hall I might think myself safe and free from performing fees as far as English publications are concerned. Not so; this is only another delusion and snare, as will be seen further on from § 24.

(To be Continued.)

I.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: A few words with reference to Mr. Franz Grönings's observations on my letter which you kindly inserted in your issue of the 12th inst. So far as Mr. Grönings personally is concerned, I can quite understand my letters to have been unnecessary and uncalled for from his point of view, inasmuch as I had already acquainted him with the major portion of the facts it contained. His knowledge of those facts, I contend, should have enabled him, when referring to the Society which I represent, to have avoided sneer and satire, and generally to have confined himself to his characteristic presentment of the state of British copyright law in its relation to the Convention. But Mr. Grönings too obviously attempts as an interested party to excite resentment and hostility against the existing Convention and the new responsibilities it has placed upon those who are desirous of using other people's property without leave or acknowledgment. Mr. Grönings, in his endeavours to make out a case, tinges his subject with a palpable colouring that possibly, and I should say probably, has made itself evident to the various functionaries to whom Mr. Grönings has addressed his impassioned appeals for information. Be that, however, as it may, I venture to suggest that it is rather late in the day to start a crusade against the international acknowledgment and mutual protection of the rights of an author or composer to determine whether or no he shall receive payment for the production and representation of his work. At the International Conference held within the last few days at Berne, presided over by M. Numa Droz (whose name Mr. Grönings will recognise as that of the Minister deputed by Switzerland to sign the Convention on behalf of that country), it has been unanimously decided to effect certain alterations in the text of the Convention to facilitate its future working and application; and it is interesting to note that these alterations are considerably more in favour of increased

retrospective stringency on behalf of copyright owners than for any relaxation in favour of those individuals who may seek to dispossess them of their equitable rights by the substitution of self-interested and imaginary ones. In conclusion, Sir, I have to specially thank you for your insertion of my previous letter, as its immediate consequence was the amicable settlement of claims made by me against a well-known provincial entertainment manager and caterer whose attitude had compelled me to force attention to my arguments by the application of legal processes. Not only were the costs reimbursed but I have had the satisfaction of enrolling a new subscriber to the society's *répertoire* whilst receiving his expressions of regret that he had not more clearly understood the subject at the outset.

A certain section of press correspondence is apparently suggesting that I am endeavouring to force unjust claims and extorting exorbitant fees. The actual facts are that I am asking nominal fees, which, whilst recognising foreign rights and giving effect to the spirit of the Convention, shall in nowise press hardly or unfairly upon those from whom payment is looked for.

Yours truly,

ALFRED MOUL,

Agent General for the British Empire of the Société des Auteurs, Compositeurs et Editeurs de Musique.

40, Old Bond-street, W., London.

[The above letter was intended for insertion in last week's issue, but was received too late.—ED. M.W.]

II.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR: If your correspondent Mr. Moseley will turn to the columns of the "Era" for the months of November and December last year he will there find that both myself and my agents were then making serious efforts to define and make clear the claims of the Société des Auteurs, Compositeurs, and Editeurs de Musique for the performance of its *répertoire* in the British Empire.

It is now some twelve months since those letters appeared, and my representation of the "Société" has been one continued serious effort to extend this explanation.

I am not complaining of the amount of success my efforts have resulted in, and if Mr. Moseley is as ignorant of the subject as he appears to be I regret it for his sake; but my mandate from the society does not call upon me for repeated contribution to the Press in reply to the grumbles, irritabilities, and doubts which from time to time proceed from the minority, who prefer to seek any method of evading recognition of the society's claims sooner than admit them.

During the entire period that has elapsed since my appointment all the contracts which have been made by me have been entered into with the very distinct explanation that the subscription covered only the French *répertoire*.

I regret Mr. Moseley's failure to comprehend the precise meaning of my circular letter of May, 1888, which he has perused with such microscopical care, but as he is the first individual who has lodged the complaint of ambiguity against it I scarcely think it necessary to proceed with further elucidation in the columns of the press at the present juncture. I may say, however, that this circular was compiled at the very outset of my appointment, when the scope of the latter was understood and expected by me to be on a wider scale than possibilities have subsequently permitted.

The Italian *répertoire*, for instance, as regards the bulk of the most important of it, is at present controlled direct by the eminent firm which has practically the monopoly of it, whilst in other instances separate and individual control has also been adopted for other countries.

The question of these separate representations and the necessity for their recognition may perhaps be disquieting for those individuals who, like Mr. Franz Grönings, apparently contemplate with feelings of unmitigated aversion the firm establishment of the principle of the copyright Convention. But, taking facts as they now stand, I do not think there can be much doubt that Mr. Grönings will have to face in the near future the necessity for making a much larger allowance than he has hitherto been in the habit of doing for the performing rights of the music he wishes to use at his different engagements as a band conductor, that is to say where the establishment may not happen to be already under contract for the unrestricted use of such music; and here it is as well to point out that wherever possible I arrange the society's contracts with the manager, the lessee, or the company as the case may be, and only as a

last resource do I care to apply to the artist, under which latter term of course I include the conductor.

When, however, as I believe in Mr. Grönings' case, a contract is entered into between a management and a conductor by which the latter distinctly has to provide the entire entertainment and is responsible for all fees, it must sometimes happen that the conductor is the party who has to pay in the first instance, but he will naturally include it in his estimate to the management, so that in the long run it is the management that pays.

I cannot undertake to indefinitely prolong the present correspondence so far as I am concerned personally, but if Mr. Moseley (or anyone interested in the subject) wishes for specific information on certain points he will receive every attention by applying to me in the ordinary course of business, whilst if Mr. Moseley seeks to enquire into the nature and validity of my several appointments for foreign copyright interests I shall be most happy to instruct my solicitors to give him the necessary opportunity of doing so.

Yours truly,

ALFRED MOUL,

Agent General for the British Empire of the Société des
Auteurs, Compositeurs et Editeurs de Musique.

40, Old Bond-street, W., London,

October 20, 1889.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: In directing attention to the risk incurred by the unauthorised performance of compositions which may be held to come within the protection of our latest experiment in International Copyright legislation Mr. Grönings is rendering such excellent service to the musical profession that it almost seems ungracious to attempt to correct a few misapprehensions under which he is labouring. Something of the kind, however, requires to be undertaken if the ground is to be cleared for dispassionate discussion. Let me then accept the ungrateful task of pointing out to Mr. Grönings that his views of law-making and procedure are, to say the least, rudimentary. If I have correctly gleaned the purport of much that he has written, he thinks it sufficient that he, or anybody else, should complain that an Act of Parliament is ambiguous for it to be incumbent on the Legislature at once to set its machinery in motion to cure the supposed defect. I say "supposed" advisedly, for it may well be that what to Mr. Grönings appears cloudy, is to the mind of a practised lawyer perfectly clear. Mr. Grönings also vastly underrated, if he does not overlook, the practical obstacles in the way of piloting a measure, even of a few lines, through the two Houses of the Legislature. Only those, perhaps, who have witnessed the process can quite realise how formidable these obstacles are.

There is a notion prevalent amongst a wide class of persons, and it is apparently shared by Mr. Grönings, that Acts of Parliament are purposely rendered obscure so as to need the assistance of trained intellects for their elucidation. A moment's reflection as to the stages through which a Bill passes should assuredly dissipate such prepossession. When it is remembered that every Bill after its introduction into either House, and before debate, is printed for circulation, not only amongst members, but can be purchased by the general public at the usual offices,* that before it is placed upon the Statute-book it has to run the gauntlet of three readings in the Lords and three readings in the Commons, besides consideration in Committee; and that therefore ample opportunities for discussing every syllable of its contents are afforded the chosen representatives of the people, it will readily be seen that if ambiguity there be, it is the fault of those representatives, or perchance of the electors themselves from whom they receive their mandates. Calmly viewed, however, the actual state of things is this:—That the greatest legal luminaries this country has hitherto produced have in vain attempted to draft statutes which should not give rise to difficulties of construction. They have failed, and necessarily so; for it is, to borrow the language of the Old Parliamentary Hand, "passing the wit of man to devise" a form of words which shall meet every possible combination of circumstances.

Mr. Grönings has obviously not acquainted himself with the mode of interpreting Acts of Parliament which obtains in this country, or he would attach much less importance to the utterances of our ambassador at Berne and our plenipotentiary who negotiated the Convention as to the meaning

* It was competent, therefore, for Mr. Grönings before the International Copyright Act became law to have discovered and called public attention to the pitfalls of which he now complains. Did he do so?

which they attribute to the legislation in question. It may, therefore, perhaps, be as well to inform him and others whom it may concern that our judges are forbidden by the canons of construction to travel outside the four corners of the legislative acts they are called upon to interpret,* and that consequently the opinions of those engaged in framing statutes and Orders in Council are *absolutely valueless* as aids to a judicial determination. It is not within my province here to defend our own as the best of all possible systems, but if Mr. Grönings fancies that the settled practice of our courts will be altered because he believes that the present method works injustice, he must possess but little faith in the stability of our institutions and an overweening confidence in his own powers of persuasion.

Judging from the vehemence of his language one is led to imagine that Mr. Grönings regards his own grievance as one of peculiar and especial hardship. To disabuse himself of that illusion, however, he has only to look into one or two of our law-books and he will discover that decisions upon statutes are to be counted by the thousand. In every one of these cases some one, and sometimes both parties, have suffered in pocket through the litigation—a consideration which should assuredly assuage the feelings of indignation by which Mr. Grönings is animated. With him, one can but deplore the want of finality in the decisions of our Courts; but this is a condition of affairs which is not wholly confined to legal matters, and I regret that I cannot hold out any hope that a more satisfactory means of settling disputed points will be speedily arrived at.

In endeavouring to set at rest the doubt which appears to harass Mr. Grönings' mind, the first step should be to obtain the opinion of some Barrister whose professional position is such as to warrant his advice being followed. It is useless for Mr. Grönings to inveigh against the lawyers and their charges. He is tilting at windmills; and I think that his views might possibly undergo considerable modification if he could only bring himself to realise the fact that he would, were he to act upon his own opinion, be far more likely to land himself in useless expense than by adopting the course indicated. He ought to be perfectly well aware that the brains of lawyers are as much a marketable commodity as the brains of musicians, and he should therefore try to reconcile himself to the lesser of the two evils. Of course the opinion of an expert, however weighty and well reasoned, could not screen Mr. Grönings from a law-suit, should Mr. Moul, or anyone else, be minded to launch one; but were he to accept my suggestion he would, at all events, have the unquestionable advantage of being advised as to his chances of victory by one thoroughly conversant with the subject. Mr. Grönings may possibly argue that this has been done already, and with a negative result; because, forsooth, he has asked three publishers who are said to have asked three lawyers, each of whom is reported to have differed from the others; and further, because the Intelligence Office at Berne asserts that it has failed to obtain anything definite from those lawyers whom it is alleged to have consulted. The opinions of which Mr. Grönings has heard tell may, of course, be of high, though unequal, value, both on account of the signatures appended to them and of the arguments by which those opinions are supported; but until he publishes the names of the gentlemen consulted, the actual cases submitted to them, and their written opinions thereon—with, possibly, the reasons which have led them to arrive at their respective conclusions, it is idle to speculate upon the views they are supposed to have expressed.

Faithfully yours,

LEX.

THE FRENCH SOCIETY OF AUTHORS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: With reference to the correspondence which has appeared in "THE MUSICAL WORLD" on the above subject, it would be of great practical assistance to all concerned if Mr. Alfred Moul would publish in your columns a complete list of the names of those composers whose works have been placed under the protection of the society he represents.

Yours faithfully

ALFRED J. EYRE.

Crystal Palace, Sydenham,
October 28, 1889.

* See Maxwell on the Interpretation of Statutes.

The Organ World.

THE NICENE CREED.

THE WORDS AND THE MUSIC.

OMISSION FROM THE REV. FREDERICK K. HARFORD'S LETTER OF LAST WEEK.

One point only in Mr. Cobb's letter remains to be considered—that which he says is the “only point of dogmatic importance” in which he differs from me and from the great theologians and scholars to whom you appealed. Mr. Cobb desires to have a ‘break’ between the words ‘God’ and ‘The FATHER,’ on the ground that this interval pays ‘honour’ to the initial clause and emphasizes the Monotheistic avowal it contains.

If the Choir (as in Mr. Gerald Cobb's setting) repeats this leading phrase after the Priest has intoned it, then—a bar of silence for purposes of meditation, after the Priest's lead, would not be inappropriate: but if the Choir commence their part in the traditional manner with ‘The Father Almighty’ they should not be made to sing this phrase—which is a responsive continuation of that which has preceded it—as though it were a re-commencement of the Creed. A decided ‘break’ would cause this continuation to become a re-commencement. Touching the very important and primary avowal of Monotheism, I would, with greatest respect for Mr. Gerard Cobb's opinion, venture to submit that powerful melodic treatment of the words One GOD will bring out that avowal more effectively than a gap after them would.

TO THE EDITOR OF THE “MUSICAL WORLD.”

SIR: It was not my intention to write again to you on the above subject. I only do so now for fear Canon Harford should take silence for discourtesy.

I was far from wishing your readers to suppose that the musical aspect of the question had been *entirely* excluded; all I said was that “in the later stages of the controversy” this had been the case; and Canon Harford's reproduction of his remarks of ten weeks since is not relevant to this contention. What I meant to complain of was that we had now come down to minute points of verbal accent and syllabisation, such as “invisible,” “God of God,” &c., points which seem to me to be, as regards musical treatment, matters of indifference. If, for instance, we are going to maintain that unless the music makes the “of” in “God of God” long it falsifies the sense so as to make the “of” mean “over” (as in the phrase “God of gods”) instead of “begotten of,” then conversely we must be prepared to maintain that when we sing (in the “Hallelujah Chorus”) “Lord of lords” and “King of kings” we are led to think it means “Lord begotten of lords” and “King begotten of kings.” No doubt to give “of” a short note in the Creed and a long one in the Hallelujah Chorus is equally a failure to reproduce the exact accent we should give in speaking, but to say that to do so obscures the sense or is in any way a matter of importance is in my view going a great deal too far.

Canon Harford gives two quotations from one of my own settings of the Creed, but does not in either case indicate his precise object in doing so. If in the first quotation he desires to call attention to the fact that I have not accentuated the first syllable of “invisible” I should have thought that my letter had itself made it clear that for the reasons there given I should not, to say the least, think it necessary to do so.

In the second quotation he seems to imply that the music does not conform to the “dogmatic substance” of the two clauses quoted, but leaves us to guess wherein it fails to do this. Canon Harford will forgive my saying that I am not wholly unversed in theological study, and that speaking as a theological student I should say that there are two prominent dogmatic “points” to be observed in these clauses. In the first clause there is the point (not, by the by, included in Canon Harford's list) that having regard to what we may call the controversial genesis of the clause there should be, strictly speaking, a special emphasis on the word “One.” This I have endeavoured to give not only by assigning the strongest beat in the bar to it, but by accompanying it with the strongly marked “credo” figure which is frequently introduced throughout the setting (1) for this very purpose of giving musical emphasis to dogmatically important words, and (2) for the sake of musical demarcation, as indicating important groupings or separations of the various clauses of the Creed. It may interest

Canon Harford to know that this particular treatment of the “one substance” clause was in direct compliance with the request of an eminent theologian whose sense of dogmatic precision was somewhat disturbed by the habitual neglect, even in spoken recitation, of this required emphasis. In the second clause, of course, the main point to be noted is that the “whom” has for its antecedent the same subject as that of all the other clauses of this section, and does not refer to the word “Father.” I should be very much surprised if any musician after playing through the *whole* of this section of my setting (i. e. from the previous double-bar), and not merely the fragmentary bars quoted, could have any doubt as to the clause being musically a separate one of equal independence with and of the same reference as the rest, even if I had not gone out of my way (as some might think) to call attention to this by the introduction of the demarcation figure above alluded to. Canon Harford's recent appeal (whatever he may have written in August) would seem to insist on a break in time in such a case, i. e., he would have a musical “rest” of some sort; and this aptly illustrates the principle at issue. Musical punctuation, in my view, is a wholly different thing from linguistic punctuation; “rests,” as Canon Harford has himself at an earlier stage implied, are only *one* (and certainly not the most habitual or important one) of many ways at the musician's command for conveying that sense of demarcation which in reading we give by stops; the independence of one musical clause from others which precede or follow it is mainly a matter of “harmonic structure” and “melodic phrasing,” and not of literally translating commas, semicolons, and colons into quaver, crotchet, or minim rests; and it is just this idea of “literal translation” which has seemed to be the ruling spirit of this last stage of the controversy, and against which I have ventured to protest. Musical utterance is not the same as spoken utterance; it has resources and characteristics of its own differing from those of plain speech; the two things do not lie “in the same plane;” they are not “similar,” they are only “analogous;” the same effects may be aimed at and secured, but the means are different, and to attempt a literal translation of the methods of one sphere into the other is to ignore the fundamental differences between them.

I should not have troubled you with these remarks had not Canon Harford expressly “asked—for the sake of your readers and himself—for a few words from my own pen” on the matter. It would have been discourteous in me to have passed his request by in silence; I trust, however, that now that I have expressed my wish not to take any further part in the controversy he will be courteous enough on his side not to make any further appeal to me to add to them.

Trinity College, Cambridge,
October 27, 1889.

Your obedient servant,
GERARD F. COBB.

TO THE EDITOR OF THE “MUSICAL WORLD.”

SIR: As Mr. Gerard Cobb has courteously invited me to read—before its publication—his letter to you touching the request made by me last week, I have done so. To-morrow your readers will likewise have the opportunity of reading it, and will thereby be enabled to arrive at their own conclusions respecting the two passages which I quoted from Mr. Cobb's setting of the Nicene Creed.

The first of these, it will be remembered, contains the phrase ‘visible and invisible’: the 2nd should, if its music be in accordance with the words, convey the dogma that “By The SON, as The WORD of GOD, all things were made. It will be hardly necessary to point out to those who have followed what has been so lengthily discussed,—that, as the ‘homocousion’ (One Substance) clause has not been referred to, it does not form part of our present consideration. The sole question in this 2nd passage is whether the words ‘By Whom’ have been separated from the preceding word ‘FATHER’ or not.

Inasmuch as Mr. Gerard Cobb distinctly writes that “minute points of verbal accent and syllabisation such as ‘invisible,’ ‘GOD of GOD,’ &c.,* are “points which seem to” him “to be, as regards musical treatment, matters of indifference,”—it will be best that he and I agree to differ about this point, and that I trouble him with no further questions respecting these passages.

But, inasmuch as the maxim ‘De minimis non curat Musica’ is not yet of universal adoption in England (and the solution of such a question is

* Amongst which ‘cetera’ the semicolon after ‘FATHER’ is apparently included.

something more than a mere matter of curious interest to composers in all branches of music), I would ask whether any musician of acknowledged experience and learning can show us that either 'melodic phrasing' or 'harmonic structure' has here effected genuine separation between the above-mentioned words; for it appears to me that whilst the portion for the voices leads clearly onward from one clause into the other, the accompaniment does the same, and that the recurring "Credo figure" which has pervaded the preceding clauses does not accomplish any 'demarcation' worth mentioning, if any at all.

It also seems to be an important question—and one which high musical authorities alone can decide—whether any musician who allows (as Mr. Gerard Cobb allows) that 'invisible' should, in this place, undoubtedly bear an accent upon its first syllable when spoken, has a right to accentuate this word as invisible when sung. Where, I would ask, are we to draw the line concerning such remarkable licence in secular music? We cannot determine such a question by pooh-poohing it—or by saying that this is a matter of taste or 'common sense' which everybody understands. And where, in Sacred Music, should there be accuracy (allowing that discipline may be relaxed in Hymns of Praise and such Church Songs as the Benedictus and Nunc dimittis) if not in a solemn Confession of Faith, the words of which are intended for the minds if not the lips of all,—and in which peculiarities of incorrect accentuation that arrest or divert attention are, for many reasons, out of place. To cite an example, which shows that errors of accent are observed by cultivated ears, the late Bishop of Lincoln, when Canon Wordsworth, told me that he could scarcely call to mind one Creed which did not in some portion of it give him pain—owing to erroneous treatment. The influence of accurate Theologians (as witness Mr. Gerard Cobb's excellent rendering of 'homocousion') is of the greatest possible service to musicians; and one cannot help wishing that Mr. Cobb's friend had drawn his special attention to the "By Whom" which presents far greater difficulties to the musician than 'One Substance' does.

I confess I think it somewhat hard that the several remarks which I made ten weeks ago respecting the musical treatment should now be described as "not relevant" to Mr. Cobb's 'contention' that the musical requirements had not been sufficiently cared for; and that my special observation that, if musicians did not desire a 'rest' after 'FATHER' they should accomplish separation by an interrupted cadence or some other device of harmony: in a word, that everything which I formerly said should now be set aside as valueless, whilst I am put forward as the advocate of a 'rest,' a musical 'rest,' and nothing but a 'rest.' It is hardly fitting that a repudiation of what I wrote ten weeks ago should be made in order to illustrate a principle which cannot, so far as I am concerned, be said to be 'at issue,' i.e., at variance with anything I have said, seeing that I also have mentioned this 'principle' as being quite as permissible, and, if it can be made so, quite as satisfactory as the application of a 'rest.'

With respect to the different ways in which 'musical punctuation' differs from 'linguistic,' perhaps I may repeat what, if I mistake not, I have already said—that an article on this subject might with propriety be given in your columns, and that as soon as possible.

Meanwhile—to make a momentary comparison—we know it to be acknowledged everywhere, that in language when sung—as in language when spoken—there must be pauses of various degrees in order to show what amount of rest—according to and following the sense—may be given from time to time both to the throat of the singer and the ears of the auditor.

We know, moreover, that there are methods of applying these rests which are peculiar to the respective spheres of Speech and Music. In the linguistic sphere we have four points or stops, suspending pauses of slightly differing kind, when the sense is incomplete, and closing pauses, when it is finished. In the musical sphere we have as many or more corresponding 'rests,' interrupted cadence, half closes and full closes. I for one would, most assuredly, not ignore the 'fundamental differences' that exist between Speech and Music; but I do not see how any one can be said to ignore these differences by saying—what I do not remember to have said, but what seems very like truth—that the methods of punctuation in the one sphere are very similar to the methods of punctuation in the other. Of course there need be no 'literal translation' of the methods of one sphere into the other—albeit that, save for exceptional purposes, Music should follow as closely as she can the pauses and punctuation shown in the verbal text.

Looking to Mr. Gerard Cobb's letter I see that, considering the passages from his Creed to be of primary importance, I have not followed his subjects according to the order in which he has placed them. It is, we see,

overminuteness in the examination of words and phrases during the later stage of this inquiry which does not meet his entire approval.

May I say that—after the musical requirements had been (as it was supposed) cared for; it followed naturally that the verbal points, and all questions about their meaning, should be settled, and that as thoroughly as possible. I do not mind being reproved for over-attention to accuracy in English—remembering that there are higher languages in which particles, and refinements quite unknown to English, engage year by year the attention of the best scholars in Europe. The modern Germans, like the ancient Greeks, are more painstaking in their literary investigations than we are.

I confess that I should like to be able to agree with a musician for whom I entertain high admiration; and as I have sincere respect for Mr. Gerard Cobb and his musical works, perhaps, if things are placed in a certain light, I shall be enabled to do so, and say, without injury to my conscience, that "if it doesn't matter, whether you use this accent, or that, one kind of stop, or another,—it doesn't matter."

I see that he has most cleverly put forward an example—that if 'God of God' falsifies the sense—so in equal degree, conversely, does Handel's 'LORD of LORDS.' It is difficult to thank Mr. Cobb sufficiently for having brought forward so appropriate an example as this for our present purpose.

We must not suppose for a moment that Handel, because he was a foreigner, did not understand the English language, or know how to use it to the best advantage. He had entered thoroughly into the meaning of its words and the value of its accents. He knew as well as any native Englishman that a short accent on the preposition in 'King of Kings' would express the meaning more realistically and closely than a long one giving equal accent to the three words would. Yet he used equal accent and used it well. He perceived the grandeur of it: he felt that the context gave him an opportunity for idealising this ordinary shortness into greater dignity. There was no 'Begotten' near at hand which could lead any one to suppose erroneously that the phrase should be read as 'King begotten of Kings.'

And what conclusion are we to draw from this—but that, if Handel—in order to obtain grandeur—gave accent to the preposition 'of' when it was only the ordinary sign of the possessive case, *a fortiori* those who set the phrase 'God of God' to music, should give accent to this same preposition when it expresses—and that in an emphatic degree—the Greek *ἐκ*, the Roman 'de,' i.e., Begotten of God.

If Handel has erred, he has erred upon the right side as a composer of sacred music, viz. that of dignity. Mr. Gerard Cobb professedly defends—and wishes us to admit to a high place in our musical and literary estimation—those who would lower this phrase and impoverish it from a musical, no less than a verbal point of view, i.e. would make the solemn sentence 'God of God' flippant to the ear as well as erroneous to the mind.

And this—not because Mr. Cobb's own setting contains what he would defend (his Creed, here, has correctly enough—*minim, minim, semibreve*) but simply because it is—on general principle—a 'matter of indifference' whether a correct or incorrect accentual rendering of such phrases as this be put forth for public use.

Poor English Language! What a mountain of 'inertia' bars your road to improvement, when from the chief seats of learning materials for impediment are rolled down upon an attempt to show that you can express the difference between 'God of Israel' and 'God of God,'—between 'DEUM DEI' and 'DEUM DE DEO.'

I have the honour to remain, dear Sir,

Very faithfully yours,

FREDERICK K. HARFORD.

Oct. 31st.

Dr. W. Sparrow, F.S.A., one of the twelve minor canons and librarian of St. Paul's, has recently published the result of his diligent collection of out-of-the-way facts during his twenty-eight years of connection with the Cathedral, in a book aptly entitled, "Gleanings from Old St. Paul's," which, notwithstanding the exhaustive works of Dean Milman and Mr. W. Longman, contains much that will be new to the generality of readers, with a series of illustrations, most of which possess more than ordinary interest from being derived from sources difficult of access.

The work of building the new and handsome parish church of Hammersmith has just been crowned by the completion of the tower, one of the loftiest Gothic structures of its kind erected in modern times. The church, which has cost £23,000, stands on the site of the old parish church which was consecrated by Archbishop Laud in 1631, when Hammersmith was yet a picturesque hamlet.

THE PSALMS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: I have read Mr. Harris's letter of to-day with great interest, and earnestly hope that his remarks on the accompaniment of the Psalms may be laid to heart by some of the many organists and choirs who seem to me to play every psalm alike, as if it had no particular meaning of its own, and was being read through for the first time by both player and singers.

But why should it be necessary to mark each verse as Mr. Harris proposes?

Surely a good organist who plays his psalms daily, whether in public or private, will always do so with the words before him, and will not require to refer to the music at all after the first two verses. He should follow each word with his fingers, trying to give the devotional sense of the grand old verses to the best of his power, and varying that sense in accordance with the day on which he is playing. For instance, on festivals he will clearly bring out in the proper psalms every point connected with the festival, whilst on ordinary days he will take the usual sense of the Psalms. Again, he will sing the Penitential Psalms on his organ as with the voice, varying his accompaniment now by one device now by another, always, whether in prayer or praise, keeping the simple union before his mind of the honour and glory of God and the edification of his neighbours and himself.

This variation can be done in so many ways, whether the chants used be Gregorian or Anglican, by any devotional musician who thoroughly knows his psalms that I abstain from any suggestion.

The great Psalmist himself says, "I will sing and give praise," but he prefaces that phrase by another, "My heart is fixed, O God, my heart is fixed." Be it so, and then the organ will "give praise," and the voices will "sing" in accordance with one another, and the grand result I have indicated will surely follow.

Every chorus point will be carefully marked, every sign will be echoed, and whilst no dramatic effects will be attempted suggestive ones will abound. The choir, I think, should merely follow the organist, who would probably play a psalm one day quite differently to another.

If the organ comes out *very* loud the full choir should fall in, singing in the usual way quietly, antiphonally of course, excepting in the first verse of each psalm, which is always full, as also naturally are the doxologies.

Yours faithfully,

AN ORGANIST WHO LOVES THE PSALMS.

P.S.—Double chants never seem to my mind really suitable for psalm chanting on account of the odd verses, which constantly have to be sung to the half chant.

October 26, 1889.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR: Thanks are due to Mr. Harris for bringing forward the claims of the "Paragraph Psalter" to the notice of those who have the direction of Church music.

I first knew of the book through reading the Prefatory Note to Dr. Naylor's setting of the 78th Psalm; this setting being itself an able example of the use that can be made of Dr. Westcott's work.

To those who would thoroughly study the sectional dividing of the Psalms, in addition to the above-mentioned works, the following are recommended for perusal:—"The Psalms: Chronologically arranged" (Macmillan) and Redhead's Psalter (Metzler); both of these are arranged according to the paragraph plan, and give sectional headings.

In this matter, as in nearly every other, "doctors differ;" a notable example being offered in the readings of the 109th Psalm. Ought the division to come before or after the 19th verse?

Dr. Westcott seems to stand alone in his opinion on this point. The two arrangements give entirely opposite meanings to the preceding fourteen verses.

Although the structural treatment of the Psalms is being recognised in some provincial cathedrals and churches, a great impetus would be given to the desired improvement if the authorities at either St. Paul's or Westminster Abbey were to open their eyes to the need for the same.

Yours truly,

London, October 26.

"MLASP."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR: The musical treatment of the Psalms is a subject which I believe would monopolise your columns for many weeks to come, and would probably lead to more controversy than even the Nicene or any other Creed.

Your correspondent, Mr. C. Harris, was quite right in asserting that much more variety should be introduced in the Psalms in order to bring out their full force and beauty: and his suggestion to vary the *pace* as well as the *tone* of many of them, and not render both Jubilant and Penitential Psalm in the same monotonous and dreary manner, is of course most excellent. But there is no novelty in it. The same suggestion was made, and marginal directions printed with that express object in "The Parochial Psalter," published some years ago by Messrs. Weekes, of Hanover-street. How far it has succeeded in that purpose I am unable to say; but my own experience is that choirs in general are so utterly careless and indifferent as to the rendering of the Psalm that unless their books are carefully marked, and some one in authority continually insists upon their attending to the marks, they would just as soon go through them in the ordinary monotonous and dreary style as in a more intelligent and impressive manner.

But there is one thing more to be remembered. The congregation, whose undoubted right it is to join in the Psalm, should not be deprived of their privilege: and it is only in cathedrals, college chapels, and the like, where they have no congregation but themselves to consult, that choirs should attempt any degree of refinement or variety in their chanting. Such at least is the opinion and experience of yours faithfully,

AN OLD CHOIRMASTER.

VOLUNTARY CHOIRMEN.

BY F. G. WEBB.

(Continued from page 754.)

In the first example we have the evils resulting from the absence of voluntary choirmen, who, were they present, would doubtless soon effect a change for the better, while in the latter case we have exemplification of an evil that has always to be carefully guarded against—the ambition of a choir outstripping its executive abilities. As a rule, the more individually incapable the members of a church choir, and the less musical knowledge possessed, the more complacently will they as a body attack the most difficult works and commit the most atrocious inartistic offences. Doubtless the cause is an ignorance of better things and a satisfaction in their own powers arising from their seldom hearing other or better choirs. Even the organist, being so rarely able to compare other choirs with his own, is not exempt from this danger of self-satisfaction which is so fatal an obstacle to all artistic progress. As a rule, he is insensibly led to judge his choir by a lower standard—from their own excellence attained on certain festivals, perhaps; and this, together with a natural and laudable desire to perform the services and anthems of the great masters, and a wish to please his choirmen, often tempts him to give them music beyond their executive abilities; perhaps not much beyond, but sufficiently so to make manifest in the performance the presence of anxiety and effort, which is immediately felt by the congregation to the consequent destruction of the main purpose of the music, inducement of a reverent frame of mind. The irregularity and unpunctuality of attendance at practice are, unfortunately, too well known to need mention—yet how fatal such habits are to the artistic progress of a choir; for however able an organist or choirmaster may be in training and developing the resources placed at command, all his talents and efforts are of little avail if his choirmen fail in this particular. In some choirs a stringent rule exists that marks absence from the weekly full rehearsal by exclusion from participation in the services of the following Sunday, but this salutary law only prevails in those choirs whose members are accomplished vocalists, and who, realising the responsibility of each assistant, have too much *esprit de corps* to permit any possibility of mistakes arising. The only cure in fact for this prevalent habit of voluntary choirmen is to increase their musical knowledge, for then they will know how success in all concerted music depends more on *ensemble* work than on individual effort, however gifted may be each participant. Irregularity of attendance may, indeed, be wholly ascribed to ignorance of the real necessity of practice and of what might be attained if its obligations were conscientiously fulfilled.

Many amateur choirmen who can read fairly well at sight seem to think

little or no practice is required for taking part in the psalms and hymns, the result of which is that we frequently hear the parts of a fresh chant and the opening verses of hymns sung to "la, la, la," which can scarcely be described as an act of worship, while expression is confined to sudden pianissimo effects which do little else than disturb and distract the attention of the congregation. In the singing of anthems choirmen will admit the absolute necessity of continued rehearsal to produce those gradual crescendos and diminuendos on the perfect execution of which so much that is beautiful in music depends: but how seldom are these heard elsewhere in the service, and yet their emphasis and effect are of equal value in the psalms and hymns. Let choirs always remember they have their sermon to preach, and that the most fruitful seeds are those planted by careful and gentle means.

Choirmen *per contra* are heard frequently to complain, and we fear often justly, that their voices are drowned by the thunder-like sounds emanating from the organ; but may not the organist be often led to exaggerate *crescendo* and *forte* passages by the dead level tone of the choir? The tuneless and monotonous partwriting of many modern hymns and chants seems to have given birth to an idea that all expression is dependent on the soprano part, and makes it necessary to draw attention to the fact once well known that unless the meaning of the words and every mark of expression were as carefully emphasized in each part as in the announcement of the melody the due effect of the music could not be attained. If choirmen will individually strive for the clear articulation of each word in precise rhythm with their companions, which can be easily acquired by attention to the pronunciation of final consonants, they will naturally adopt gradations of tone which more than anything else will cause the organist to accompany them sympathetically.

We have chiefly dwelt on the musical side of the subject, but there are higher obligations which it is not our province to enter upon; their presence, however, should never be forgotten, for as soon as a church choir becomes regarded as a mere musical society the purpose of its existence ceases. We owe much to our voluntary choirmen, and did they more generally realise their responsibilities and capabilities our debt of gratitude would be still greater, for nowhere does art show its divine origin more clearly or exercise a more elevating tendency than in the beautiful and impressive services in some of our cathedrals and churches.

NOTES.

M. Gevaert, the director of the Brussels Conservatory of Music, in opening the class of Fine Arts of the Belgian Academy on Sunday made an interesting speech on the origin of the liturgical chants of the Latin Church. He contended that it was a mistake to attribute to St. Gregory (the Great) the compilation of the chants of the Latin Church, the so-called Antiphony. Citing and analysing a number of recently discovered documents he demonstrated the legendary character of the stories told by John the Deacon, St. Gregory's biographer, in which it was asserted that St. Gregory organised the chanting of the Latin Church and founded the *Schola Cantorum*. M. Gevaert is of opinion that the compilation of the Antiphony has been antedated by more than a century, and that if the word "Gregorian" is to have any meaning it must relate to one of the Hellenic Popes, probably Gregory III., who died in 741; and also that the period of liturgical art must be, according to the evidence now existing, ascribed to the years from 425 to 700.

Dr. Cloughton, Bishop of St. Albans, lately announced his intention of retiring, "as he had reached four score years." After a distinguished career at Oxford, he was presented with the living of Kidderminster by Lord Dudley, whose sister he married, and was in 1867 consecrated Bishop of Rochester, a diocese which then included parts of Kent, Essex, and Herts; and in 1877, when the diocese was divided, he took that part now known as the diocese of St. Albans. Dr. Cloughton distinguished himself in the vexed cemetery question by his novel expedient of dedicating instead of consecrating certain cemeteries.

Mr. John E. Jeffries, F.C.O. (organist of St. Matthew's Pariah Church, Walsall) gave an organ recital of classical character in his church on the 15th ult., when he performed, among other interesting items, a Sonata in F sharp by Rheinberger, and Widor's organ symphony in D.

The Dramatic World.

EMILE AUGIER.

LONDON, WEDNESDAY, OCTOBER 30, 1889.

MY DEAR MR. FIELDMOUSE,—

However we may qualify our judgment, or differ in our opinion as to this or that one of his plays, I think we must all be agreed—or very, very nearly all of us—that it is our greatest dramatist that we have just lost. The work of Emile Augier was but little known on the English stage; but English playreaders and English frequenters of the French theatre are almost warmer admirers of the great dramatist than his own countrymen because he is so entirely free from the faults of sentimentalism and pruriency which irritate the British mind in almost all French work. Augier is one of the manliest of writers, and there are few modern Frenchmen to whom we can give this praise. The school which he founded was laughed at by Parisian critics as "the school of good sense," and he himself was called a *bourgeois* writer; such criticism is hardly understood, I think, by most of us sensible Britons.

It is curious that of all his plays only one—"L'Aventurière" (much diluted!)—has had any success on the English boards; nor do I think that he is really well known even on the more literary stage of Germany. Compared with the universally famous M. Sardou, he may be called unknown abroad: nor has even "Home" (the diluted "Aventurière" aforesaid) a hundredth part of the fame of M. Dumas' "Dame aux Camellias." I am not sure that in Paris itself there are more than two of his plays which can be said to hold the stage as many plays of Sardou hold it; but you must remember that "L'Aventurière"—which is one of the two—was brought out more than forty years ago. Augier was sixty-nine when he died, and had not written much for years: I think it must be twenty years since he gave us a masterpiece.

Does this seem a little shocking to you, dear Mr. Fieldmouse, sitting in your study with a French theatre built up round you in yellow volumes? It is so different, that stage which we have always with us: where masterpieces can scarcely grow old, and literature need never give way to fashion or sensation. There, I grant you, Augier reigns almost without a rival—the exception being (do not be shocked again!) the magnificent Labiche, who almost rivals Aristophanes. There Sardou, excellent reading at his best, is yet seen to belong to a class altogether lower than Augier's; and Dumas *filis*, if often splendid, is often irritating; and Victor Hugo—well, I suppose it does not do to say exactly what one thinks of Victor Hugo just yet.

Forsaking comparisons, there is indeed an eternity of delight to be found in the volumes of the "Théâtre Complet" of Emile Augier. The day after his death was announced I read, as a kind of funeral service, "Les Effrontés" for the fourth or fifth time at least, and found the reading as full as ever of enjoyment. Most great writers have their four or five greatest works, among which each reader is free to choose his own favourite; there is the Thackeray quadrilateral, made up of "Esmond," "Pendennis," "The Newcomes," "Vanity Fair"; there is the Dickens set, with "Pickwick," "David Copperfield," "Nicholas Nickleby," and "Martin Chuzzlewit"; and of Augier we have five great works, each one hardly to be surpassed on the modern stage—and these are, in order of date, "L'Aventurière" (1848), "Le Gendre de M. Poirier" and "Le Mariage d'Olympe" (1855), "Les Effrontés" (1861), and "Le Fils de Giboyer" (1862).

Perhaps the very first thing that one notices about these plays

is their sturdy morality. They were intended as a counterblast against the sentimentality of the "Dame aux Camellias," against the profound dishonesty of French life of thirty years ago, against the sham religion just then rampant: an attack on all shams, one may say, but more especially a defence of the sanctity of home, of respectability in its truer sense. Augier's was in the first place a common-sense crusade against the glorifiers of Bohemianism, and in the next against the pretences and false ambitions which destroy society—in its smaller sense of pleasant social life—as well as home.

One takes a general survey of a man's works after his death. Looking thus at Augier's, has it not struck you how nearly the boundaries of the world his people lived in correspond with those of our greater satirist, Thackeray—or, shall I say, how completely his world is included in that of Thackeray? The English master gave us all fashionable and *bourgeois* and Bohemian London of our own day and of Queen Anne's, with its servants and the strangers dwelling in its midst—Frenchman and Irishmen, with their quaint unlikeness to us cockneys which no time outwears. The Parisian gives us the Paris of 1860, fashionable, *bourgeois*, and Bohemian—and ultra-Bohemian; and there an end. He made an excursion or so into history, and sketched a Richelieu for us, but not a very memorable one. If we take "Les Effrontés" and "Le Mariage d'Olympe" we know all the geography of Augier; nor do his rights, like those of an English owner of the soil, reach down to the centre and up to the sky—the dwellers in the kitchens and the attics are none of his.

In like fashion he takes things pretty much as they are, as Thackeray did; as long as the present society is carried on honestly, according to its lights, he is very well satisfied with it. As a man of brains he cannot but know that there are tremendous questions to be settled some day, but they do not trouble him as they trouble Ibsen or (shall I say?) Mr. Henry George.

You will remark with exceeding promptitude that he is none the worse dramatist for that; and I am much inclined to agree with you. I am only wishing, before we talk once more of his surpassing merits, to try to find out the reason of the limitation of his fame.

Is it that he is never, like Edmund Kean, quite tremendously in earnest? Earnest he is beyond all doubt; most conscientiously and steadily earnest. But he has hardly the white heat of passion. No one perhaps has wept unrestrainedly at his work, nor has anyone been moved to uncontrollable laughter. And of course he has not sought the popularity of mere cleverness like M. Sardou.

But what plays they are, those five! I have never seen either of my two favourites, "Les Effrontés" and "Le Mariage d'Olympe," acted, and they have apparently some defects on the stage—the latter was a complete failure, and the former (perhaps from its extreme length) is now, I think, never seen. But "L'Aventurière" and "Le Gendre de M. Poirier" you may see several times in any year at the Français.

Still, in defiance of my firm belief that a great play ought to gain greatly in acting, I cannot but think of "Les Effrontés" as our finest modern comedy. The dialogue is so delightful, the wit so true and unforced; and the characters—surely no other play has so many men and women all standing firmly on their feet, all so different and so living! The Marquis of the old school, narrow-minded and venomous, but yet a chivalrous gentleman according to his lights: the needy journalist who sells his pen and yet preserves a kind of honour, a born enthusiast whom poverty has made venal, a true humorist who manufactures wit to order: the daring, unscrupulous speculator, not made too vulgar like a stage-

caricature, but clever as such a man must be: the eager, honourable boy, and the beautiful woman who has made one mistake—all are perfectly human and typical, and the last especially is profoundly sympathetic. No wonder that Robertson drew some of the inspiration for his first success, "Society," from this masterpiece; Thackeray and Augier were always, I think, his models. Pity that he had not begun earlier to work under their guidance!

And Augier is dead; another great man of the great time. French critics speak of their theatre of to-day as decadent; but they must recollect that a period of perhaps unequalled brilliancy has just closed. Labiche, Augier, Dumas *fils*, Sardou, Meilhac and Halévy, Pailleron, Feuillet—these are the names of masters, and these were all contemporary; indeed but two of them are dead, though probably several have done their best work. What other period of the French drama can give us such a collection of masterpieces as have been produced since 1850? And how many readers outside France will rank Corneille and Racine before Augier?

Do I speak a great word too freely? Remember then that even I have respected Molière! Something is sacred—even to an underground worker like your

MUS IN URBE.

THE DRAMATISTS.

XI.—PLAUTUS.

Menander died in 291 B.C., and with him died—or very nearly died—Greek comedy. Plautus began to write about 220 B.C., and with him began the comedy of Rome. During the interval of seventy years the drama took a rest, fairly earned by the exertions of the marvellous two centuries which had gone by since Æschylus began to write.

Titus Maccius Plautus was born at Sarsina, a village in Umbria, in or about the year 254 B.C. His parents were probably poor; unlike the well-born tragedians of Greece, both the great Roman dramatists Plautus and Terence were dependents only too glad to earn a living by making mirth for their patrons. Terence was a slave; Plautus is said at one time to have been so poor that he ground corn with a handmill for a baker. In their days actors were for the most part slaves, and were punished if they displeased the audience—so each very naturally hired a little *claque* to applaud him.

Plautus probably came to Rome early, and he spent nearly all his life there. He was about thirty when he began his career as a dramatist, and in this he won a sudden but a lasting success. He wrote for forty years, and no less than a hundred and thirty plays were attributed to him. Of these, however, only twenty-one were pronounced genuine by Varro, twenty of which fortunately remain. His reputation was an enduring one. Cicero and many of the greatest Romans name him with high praise, and only Horace appears as the *advocatus diaboli*. Said Ælius: "If the Muses were to speak Latin they would make use of the language of Plautus."

His writings are of value, not only as amusing plays but as the only literary monuments of their age which have survived to us except in fragments; it must be remembered that Plautus was one of the very earliest of Roman authors. Moreover, they give us the best pictures which we have of the ancient Roman customs and manners.

Yet a deduction must be made from their value in this respect—as well as a serious deduction from his credit as a writer—from the fact that most, at all events, of his comedies were founded on Greek originals by Diphilus, Philemon, Menander, and Epicharmus of Sicily. But there is no doubt that they were much more than mere translations—more even than "adaptations," as the word is usually understood nowadays. Less refined and less brilliant, we may be sure, than the masterpieces of Menander, they are full of a hearty, almost schoolboyish fun; and, as has been said, their Latin had the praise of Cicero himself. Their metre is that colloquial Latin iambic which reads so clumsily to most English ears, and which is so curiously unlike the French alexandrine doubtless founded upon it.

It will be noticed that the writers from whom Plautus borrowed were all those of the New Comedy; and Terence, in like wise, took most of his plots from Menander. Among the best of the comedies of Plautus—or at least among the most famous—are the "Aulularia," the "Captivi,"

the "Miles Gloriosus," and the "Amphitryon," of which Molière's is a pretty close copy.

A noteworthy feature of the plays of Plautus is the Prologue. This is commonly spoken by one (or more) of the characters, and leads directly into the action of the piece; it is quite unlike the "Foreword"—to use a modern Anglo-Saxonism—of the English stage under Garrick, a mere chatty invitation of the audience to good humour, with no special relation to the play about to follow. It was generally a speech "opening" the play (as a counsel opens his case), and often a very long one; but the epilogue made amends by its brevity. *Valete et plaudite*—these were words enough for an end.

A variation was such a prologue as that to the "Trinummus," where Luxury and Poverty come in together, and Luxury sends Poverty into the house of the young hero (whence dire results, and the play). Then Luxury tells the said hero's story; and avows that it is adapted from Philemon. It may be noted that the scene of the plays of Plautus and of Terence, like that of their predecessors of the New Comedy, never changed, and seems always to have represented a street, with the exterior of the house of one of the chief characters.

Plautus—who is said to have had his name from his broad or splay feet (Gr. *platos*, broad)—died in 184 B.C. His plays were still acted in the reign of Domitian, and still imitated in the reign of Anne. Indeed, we scarcely need better proof of his true value than the names of the great men who have borrowed from him: the greatest being, of course, Shakespeare and Molière. Even in our own days—when it is to be feared that Latin comedy is little read, except by the boys at Westminster—we cannot consider the fame of Plautus outworn till the English "Comedy of Errors" and the French "Amphitryon" pass into the limbo of the forgotten.

NOTES AND NEWS.

There used to be a proverb about people who rushed in where other people feared to tread, but, if our recollection serves, it was a very rude proverb, and certainly not one to be applied to Mr. W. D. S. Alexander. Nevertheless Mr. W. D. S. Alexander is a very daring man, and would rush in almost anywhere.

We will hope that no reader of "THE MUSICAL WORLD" is so little instructed as not to know of Mr. W. D. S. Alexander, but it is possible that here and there one may not have heard of his latest deed of derringdo—his latest and his greatest. He must have achieved much before, to attempt what he attempts now; no 'prentice hand could dare to lay hold of such a task; but whatever his accomplishments—and we assume with confidence that the readers of "THE MUSICAL WORLD" are familiar with them all—this must needs be their crown and climax. (Some talk, it is true, of the courage of inexperience; but that, we take it, is only fit for a spurt—it could never carry through a mighty work like Mr. W. D. S. Alexander's last.)

After this prelude—absolutely necessary to herald such achievement—let us say briefly what Mr. W. D. S. Alexander has done; first among mortals we are sure, and very probably last. Reader, he has translated Victor Hugo's "Ruy Blas" in the metre of the original. He says he wanted to "render into English the *form*, as well as if possible the *spirit* of the great French drama." And, having wanted to do that, and done it, he has published it. Messrs. Digby and Long are its publishers, and they charge 3s. 6d. for it.

It is just as well to put three little stars here, and have a fresh paragraph, that you may recover your breath. Think of it! A play of Victor Hugo's in the original metre. Mr. Swinburne has a terrible knowledge of metres, and he would never have dared to do it; we do not believe that any of the gentlemen who write poetry in the "MUSICAL WORLD" would have ventured upon it; and yet some people really would have quoted that old proverb about Mr. Alexander, you know.

We admit that he says in his preface that he has "adopted the twelve syllable metre of rhyming verse because it is the nearest approach possible to the great original"—which is putting it modestly and pro-

perly. But then he adds he is going "to render into English the *form* as well as the *spirit*;" and he underlines *form* and *spirit*; and—Now look here. Mr. Alexander apparently knows nothing about *cesuras*. Mr. Alexander apparently knows nothing about masculine and feminine rhymes. Mr. Alexander renders into English the *form* of Victor Hugo thus:—

A thousand most improbable events arose.

And thus:—

That is the cause to that poor Queen of misery.

And thus:—

All sense of what some please to call propriety.

I banished when I warred against society.

A smooth couplet enough this last, but in quite another metre. Line after line, page after page do we find these bridges without keystones, these verses guiltless of a *cesura*. These be thy alexandrines, oh Alexander!

That is all our fault finding; so much boldness required the chastening of a kindly hand. But we are really grateful to Mr. Alexander. It is doing a good thing to translate a famous French play for English readers, only *not* in the metre of the original. We are by no means sure that this is not the first of such translations that has been published, apart from mere stage versions (alas, that we should have to say "mere stage versions!") of any French classic of the theatre. (For "Ruy Blas" is classic by this time—think of it, romantic Gautier in your red velvet waistcoat, gone to dust with the other golden lads and lasses!) We are obliged to Mr. W. D. S. Alexander; and to prove it, we have not only reviewed his "Ruy Blas"—we have actually read it. And that it was (with a little goodwill) readable, proves that Mr. Alexander, in spite of his alexandrines, must have put a good deal of spirit into his translation. Do you remember how Talleyrand said that the Duke of Wellington spoke French—*avec audace*! (Surely the most delightful saying since Charles the Second was a wit.) Well, Mr. Alexander translates like that; and it is surely the best way. A translation of verse, and especially a literal translation, is apt to be the most unreadable of all things. We remember a most complete, accurate, and scholarly translation of "Faust" "in the original metres," and we never succeeded in believing that the author himself read it through (awake). You can pay people to read proofs for you.

AT SOME WINTER EXHIBITIONS.

BY WILFRED PRAEGER.

The exhibitions at those galleries associated with the most important of the London picture dealers, are of great value in showing with almost infallible truth the bent of the public taste; for although there are firms whose members attach some importance to the respective merits of work and workers, yet in the main the galleries of the dealers contain such pictures as may find a ready sale. The present exhibitions are characterised by another important feature—they afford an excellent opportunity of comparing the standard of our popular and academic painters with that of the foreign schools. Let us take, for example, Messrs. Maclean's, Messrs. Tooth's, and Messrs. Dowdeswell's collections, referring to each in turn. The prominent attraction offered by Messrs. Maclean is Sir John Millais' new work, "Afternoon Tea." The subject does not sound serious, although it might afford scope for much excellence both in conception and execution. Its treatment is, however, feeble in the extreme. Three pretty but unimportant babies are represented at tea with a very painty pug dog. That there is vigour in the technique it is impossible to deny, but that this vigour almost descends into vulgarity may be asserted with equal truth. Remembering Sir John Millais' earlier work, we cannot but feel sorry that so much power has been devoted to the special supplement school. The large pictures by Mr. Edwin Long and Mr. F. Goodall are also disappointing, for both painters represent our National Academy, and their work excites no admiration. Mr. Henry Moore's sketch of blue channel water and masses of cloud is different. Here we can trace an appreciation of the subject on the part of the painter, and by his expression of it we, too, are compelled to enjoy the motion and freshness of the scene. Also in Mr. Whitworth's glimpse of St. Ives Harbour there is a sense of freshness which lends much charm to small and slight work. Messrs. Maclean have been

fortunate in obtaining a good Corot and a small study from the brush of Rosa Bonheur, representing a Royal stag in a Fontainebleau landscape.

At Messrs. Tooth's Gallery we find among the contributors no less important an artist than the President of the Royal Academy, who is represented by his picture of the "Greek Girls playing at Ball" and "Sibyl." Both works show Sir Frederick in his usual mood, full of appreciation of the beauty belonging to "classic" ages, and conscientiously essaying to express it by means of careful outline and well-considered colour. But there is something lacking; the breath of inspiration which is found in the little bronze figure at the New Gallery is wanting. The pictures are fine, but they convey little or nothing to the mind; all admiration must end with the examination of *technique*. In Bouguereau's work, "The First Whisper of Love" there is more satisfaction because there is more life. The picture is lacking in the invention and the delicacy which characterises those of Sir Frederick Leighton, but it contains more spirit. The maiden who listens to the whispering cupid hovering over her head is a maiden of flesh and blood, a maiden who thinks and feels, and in whose being we become interested. Needless to say that the execution is good. In the two works of Leon Lhermitte we find a similar expression of life. The "Hay Time" is full of action, the group of workers are living, and must enjoy the pleasant landscape and the breeze even as the painter did, while the little figure "Returning from the Fields" is also expressive of much; and the grey landscape suggested in the background is more satisfying than many of the pretentious and highly-finished works which are to be found on the walls bearing the names of Leader, Vicat Cole, and other popular painters. A small picture of stormy weather in Wales, by the former, shows, however, better work than we have seen from Leader's hand for a very long time. It is broad and slight, but renders well the hurrying of the clouds, the gloom, and the lonesomeness suggested by bad weather in a mountainous district. "A Silver Light," by Ernest Parton, is pleasant also in its breadth and lightness; it shows less "prettiness" than its companion picture of "A Backwater on the Thames." M. Meissonier, Jacquet, and Joannowitch are responsible for the more important *genre* work.

At Messrs. Dowdeswell's there is a collection of water-colour drawings in addition to an exhibition of modern Dutch and French pictures. We will confine our attention to the latter while remarking that it is worthy of special notice, since it contains a quantity of modern work sufficient to form a basis of criticism on the School of the Naturalists. Besides names such as Corot, Diaz, and Daubigny we find those of Mauve, Maris, Muhrman, and Peppercorn, and the work of the later men is a proof that the romantic spirit in landscape painting is not altogether dead nor wholly confined to mannerism in expression. We can point with confidence to "The Dutch Meadows" and "The Environs of the Hague" by Maris, whose work is characterised by breadth of handling which lends full value to the light and atmosphere of which the painter is rightly fond; and to the "Sea Piece" by Mesdag, who records in a most masterly style, an impression of rolling waves lit by a moon which peers out from the midst of the storm cloud. Although every tone is dark and strong in colour the effect of the whole is one of greyneess which suggests space illimitable, and the motion of the waves is hinted at in a marvellous manner. Zilcken's small "Sunset and Rain," showing dark masses of foliage in contrast with bright yet deep-hued sky, and its reflection on the river's surface is a fine spot of colour; and the same may be said of Ter Meulen's "Sheep," a subject and manner of treatment to which we have been accustomed by Mr. Stott. The present example is, however, of greater strength, and is conspicuous in the midst of a collection each picture of which will bear criticism with the best results.

THE NINETEENTH CENTURY ART SOCIETY.

"The Nineteenth Century Art Society" is a title full of importance. To the mind of the critic it would imply much matter for consideration connected with the progress of art and the comparison of this century's productions with those of earlier ages. However, this is not the object of the society, for the secretaries honestly avow that their aim is to bring the work of the artist under the notice of the necessary purchaser. For artists must live, and we can agree with Emerson, that "the statue contracts no stain from the market," but makes the latter "a silent gallery for itself." Unfortunately the standard required to satisfy the patrons of the exhibition under notice is not the highest. Finish appears to be the *desideratum*, and the work therefore lacks interest. This could be altered, and should be at the earliest

opportunity, and the society would then become more fitted to bear its high-sounding name. There are few pictures in the exhibition which call for special notice. Mr. Grier's "A Silver Evening" (232) is above the average, and Mr. Aldin's humorous group of puppies "Hard at it" displays nice sense of texture. The softness and tubbiness of the tiny terriers who are busy with their meal will attract the sympathy of all dog lovers. A sketch of "Newlyn" by A. Clarke is simple, and appears truthful. We cannot help feeling, however, that the size of the works carries too much weight in the matter of pricing, since several small pictures such as that last mentioned are quoted at a very low figure, although possessing much greater artistic merit than the large works, which are without exception weak.

CONCERTS.

CRYSTAL PALACE CONCERTS.

The attraction of a new Symphony by a new composer notwithstanding, there were many vacant seats in the press gallery on Saturday last, their usual occupants on field-days having decided in favour of St. James's Hall, Sarasate, and Dr. Mackenzie's "Pibroch." To judge by the notices of Mr. Bernard Scholz's Symphony which subsequently appeared one might easily conclude that the absent ones had not missed much. We are not in accord with these views. The Symphony impressed us on the whole very favourably, and though we are far from claiming for it the qualities of greatness, we found in, at least the first three movements, much that charmed and interested, not only the ear and mind, but the heart. That Schumann, Brahms, and, in the first movement, Beethoven (*vide* the Eroica symphony) have influenced Mr. Scholz is obvious; but that their individualities have obliterated his own to the extent of rendering his work superfluous is a contention which if accepted would consign to the flames, or at any rate to the shelf, works to which a large measure of popular favour is now extended. It will be time enough to dismiss Mr. Scholz with a sneer when our concert programmes are compiled *exclusively* from works of the very highest rank. That happy time is not yet. A very unequal performance of Schumann's Concerto by Senor Albeniz, and fine renderings of the "Coriolan" and "Calm Sea and Prosperous Voyage" overtures were important features during the afternoon. Mdlle. Elvira Gambogi was the vocalist. To-day (Saturday) Mr. Manns will introduce a new Concert Overture by Mr. F. J. Simpson, entitled "Robert Bruce."

MONDAY POPULAR CONCERTS.

The unobtrusive opening on Monday of Mr. Chappell's thirty-first season was in refreshing contrast with the tendencies of an age which is nothing if not self-assertive; but it seems odd that with such a *répertoire* at command the occasion should not have been deemed worthy of a more interesting programme. A new quartet by Dvôrâk (E major op. 80) was indeed the only item in the least likely to attract, and even this was found by no means sufficient to fill St. James's Hall—a matter for regret, since the work exemplifies some of the best features of the Bohemian master's style. It consists of the usual number of movements, an Allegro, an Andante with variations, a Scherzo and Trio, and a Rondo, all full of interesting and often charming thematic material, the development of which is conducted with a quite remarkable regard for economy. The first movement especially is, in this respect, a masterpiece not unworthy of comparison with Beethoven. Slavonic characteristics, though naturally present, cannot be said to preponderate—the ruder ones are conspicuously absent. That the many beauties of this fine example of Dvôrâk's fascinating style were fully revealed by Mme. Norman Neruda, Messrs. Ries, Straus, and Piatti goes without saying. The remainder of the programme need not detain us long. Madame Neruda gave a highly finished rendering of Râst's Sonata in D minor; Madame Haas was heard in Brahms' Rhapsodie in B minor and a Nocturne of Chopin, and, with Signor Piatti, in the last-named composer's introduction and Polonaise op. 3, a work which he himself happily described as "nothing more than a brilliant *salon* piece, such as pleases ladies;" and Miss Liza Lehmann delighted everyone by her exquisitely artistic and expressive interpretation of songs by James Hook, Emmerich and Meyer-Helmund.

SARASATE CONCERTS.

The main interest of Saturday's concert attached to the first performance in London of Dr. Mackenzie's "Pibroch" suite for violin and orchestra; but the occasion will be perhaps longest remembered by the flagrant piece of artistic immorality with which the concert commenced. It is a pity that there should be musicians who, unable to gain fame for themselves, endeavour to obtain a vicarious celebrity—or rather notoriety—by impertinent and irreverent interference with the works of the great composers. Such a person is Herr Abert, who has "arranged" Bach's Organ Fugue in G minor for modern orchestra, and even added a Chorale of his own composition. It is a matter of regret that Mr. Cusins thought fit to introduce this to a London audience.

It is a far more grateful task to return to the composition first referred to—the "Pibroch," written by Dr. Mackenzie for the Leeds Festival. There is but one quality which will hinder the wide popularity which would otherwise certainly be achieved by the work; the technical difficulties presented to the soloist are so great that, trifles as they may be to Senor Sarasate, very few violinists will care to attempt them. This apart, the work is wholly beautiful, the opening rhapsody being perhaps the most admirable of the three movements. It has an atmosphere of mysterious grace and charm which set it near the "Scène aux Champs" of Berlioz, and fill the hearer with the strange delight of certain aspects of Scottish mountain scenery. Neither the Caprice nor Dance, excellent though they are in thematic material and skilful as they are in their development, are quite on the same level with this section of the work, which certainly is the most purely beautiful thing yet written by Dr. Mackenzie. Its interpretation by Senor Sarasate was of course perfect, and the orchestral colouring was in no way dimmed by Mr. Cusins' band. Senor Sarasate also played Raff's Suite for Violin and Orchestra in inimitable fashion, and his own Muniera variations. The concert included "Wotan's Abschied and Feuerzauber" and the Overture to "Die Meistersinger."

ROYAL CHORAL SOCIETY.

This society, which now, by the dissolution of the Novello Choir, enjoys a practical monopoly in its own department, opened its season on Wednesday evening by an altogether admirable performance of Berlioz's "Faust." It would be idle to tell again with what courage and ability Mr. Barnby's choristers grapple with the difficulties of the familiar work, and it is sufficient to say that in no point did their performance fall short of the high level previously attained. The soloists were Mme. Albani, Mr. Iver McKay, Mr. Grove, and Mr. Henschel. The first and last-named artists sang with the sympathy and power which we are accustomed to expect, and which they rarely fail to impart to the rôles of Marguerite and Mephistopheles, while Mr. McKay appeared to not less advantage, voice and phrasing being alike admirable. Mr. Grove in his minor part acquitted himself in a highly promising way.

TRINITY COLLEGE, LONDON.

The annual distribution of prizes and certificates awarded to the successful candidates at the local examinations (London centre) in connection with Trinity College took place on Monday, October 28, at the Athenæum, Camden-road, N. Dr. J. Frederick Bridge occupied the chair and presented the certificates.

The chairman congratulated the meeting and the college upon the satisfactory nature of the report which was read by the local secretary, Mr. A. W. Sebastian Hoare, and said that such an institution as Trinity College was an immense advantage to the present generation. Mr. G. A. Osborne moved the adoption of the report, which was seconded by the Rev. Robert Gwynne. Professor E. H. Turpin, L.Mus., in speaking of the work of the college, said that some idea of its usefulness might be gathered from the fact that in the course of the few years during which the examinations had been established 75,000 candidates had presented themselves for examination, and about 20,000 had received certificates. After the presentation a vote of thanks to the chairman brought the proceedings to a close.

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JOHANNES BRAHMS.

Johannes Brahms, who, whatever place may ultimately be assigned to him in the ranks of the great musicians, must certainly be counted as the foremost of living German composers, was born at Hamburg on March 7, 1833. Having studied to much purpose under Marxsen, of Altona, in 1853, he met Schumann, who was so deeply impressed with the boy's extraordinary ability that he wrote a sympathetic and highly eulogistic article in the "Neue Zeitschrift für Musik," in which Brahms was pointed out as one destined to achieve the highest things. In 1861, after several years spent at Hamburg in the closest study and work, he went to Vienna, where he has since for the most part resided, interrupting the steady tenor of his laborious life only to make occasional tours in his double capacity as pianist, and conductor of his own works. At Vienna he officiated in 1863 and 1864 as conductor of the "Sing-Academie," and from 1873 to 1875 as director of the concerts of the "Gesellschaft der Musikfreunde."

Of external incident this is all that can be related. Its scantiness is more than compensated for by the deep and earnest intellectual life of which the works of Brahms will form so abiding a monument. To enter into any criticism of these in such limits as are allowed here would be impertinent. It is sufficient only to mention the names of such noble achievements as the German Requiem, the Academic Festival overture, and the Symphony in D.

THE LEEDS FESTIVAL CHORUS.

With reference to the discussion concerning the alleged shortcomings of the chorus at the recent Leeds Festival Sir Arthur Sullivan has addressed the following letter to Mr. Alderman Spark, the honorary secretary:—

"1, Queen's-mansions, Victoria-street, Oct. 24.

"Dear Mr. Spark: I have read the correspondence and remarks in the Leeds newspapers about the late Festival with amazement and deep regret.

"I am amazed to find so much importance attached to those few criticisms which were not so lavish in the expression of their praise as most others, and I deeply regret to see that these criticisms should have had so great an effect as to create in some members of the chorus a feeling of depression, of mistrust both in themselves and in those who worked so loyally with them. Is there any legitimate reason for this? Is there any foundation for such a superstructure? I, with all the weight and authority that many years of hard work and experience in my profession may be supposed to give me, and with the recollection of three previous Festivals which I have conducted, unhesitatingly say 'No!' and, in spite of all that have been said and written, I assert that the Chorus of 1889 was as fine, on the whole, as any that have preceded it. Even if, as has been stated, there were occasional slips, are they not to be explained? And did they imply any falling-off from the average high standard of performance maintained throughout the week?

"The chorus, like the band, is made up of human beings, not machines, and ought not to be judged as if it were a mere mechanical agency. It is easy enough for a critic to point out faults after they have occurred, but it would be more just and more generous if he endeavoured to explain the cause of them and palliate them, instead of assuming a lofty superiority, and treating the performances as so many opportunities to display his knowledge. Many of the criticisms written by men whose knowledge and experience give their opinions great weight and value were conceived in a spirit of justice and kindness combined—from these we may learn much. Others we can afford to treat with silent contempt, especially those written by amateurs who discover mistakes that were never made, or who gratuitously offer their counsel as to how the chorus should sing, the orchestra accompany, and the conductor beat time!

"As conductor of the Festival I endeavour to be impartial, and to show no predilection or prejudices; but common justice compels me to say that it would be difficult to find a more thoroughly interested, conscientious, attentive, efficient, and devoted body than the splendid chorus I had the honour and delight of conducting at the Leeds Festival of 1889.

"I am, dear Mr. Spark, yours sincerely,

(Signed)

"ARTHUR SULLIVAN."

A weak mind is like a microscope: it magnifies trifling things but cannot receive great ones.—Lord Chesterfield.

FOREIGN NOTES.

The famous Hellmesberger-Quartett of Vienna will celebrate this month both the 40th anniversary of its existence and its 300th concert. This society has had the honour of being the first to make known to the world many of Brahms' quartetts and other pieces of chamber music, as well as many of those of less distinguished composers. Its concerts are, indeed, the Viennese "Monday Pops," and a catalogue like that which Mr. Chappell has published of the concerts under his management would be both interesting on its own account and valuable for purposes of comparison. It should be added that the Hellmesberger concerts are not limited to performances of string-quartetts any more than our Monday Pops are. In both cases these only furnish the *raison d'être*.

Dr. Giuseppe Nuvoli has published at Milan an elaborate and exhaustive work on "The Physiology, Hygiene, and Pathology of the Vocal Organs in relation to the Arts of Singing and of Speech," which should be of great interest to singers who wish to study their art a little more profoundly than mere singing masters ever dream of investigating it.

The (German) Felix-Mendelssohn State Scholarship for this year for composition is given to Percy Sherwood, of Dresden, and that for executive artists to August Schmid.

The famous German *Helden tenor*, Herr Franz Nachbaur, proposes to retire from the stage at the end of the present season. He was the first Walther v. Stolzing in "Die Meistersinger."

Gounod's "Roméo et Juliette" seems to be a very popular work at Stockholm, the 100th performance in that town having taken place on October 9. The first Roméo there was M. Arnoldson, father of the present distinguished *prima donna*, Mlle. Sigrid Arnoldson. M. Ivar Hallström, a very famous Swedish composer, is rewriting his opera "Neaga" to a new libretto by Carmen Sylva (the Queen of Roumania). With a new libretto and new music, the author had surely better call it a new opera.

The Queen of Roumania is verily industrious. We recently announced that she was at work on a musical composition, and now news comes that she has completed a cycle of poems entitled "Les Chants de la Mer."

PROVINCIAL.

BRISTOL.—A gratifying musical development is taking place in Bristol, namely, the establishment of divisional choral societies. The City of the West is divided into four sections for parliamentary purposes, each being represented by a member in the Commons House, but hitherto no attempt has been made to bring together the scattered musical talent in three of the districts, music having been almost entirely an enjoyment of the western end of the city. However, Mr. George Riseley and the Committee of the new Choral Society have devised a plan for forming a society in all the divisions to be called South Bristol, East Bristol, West Bristol, and North Bristol Choral Societies. They will be directed by Messrs. E. T. Morgan, J. F. Nash, W. Thomas, and H. France, lay clerks of the Cathedral. Mr. Riseley has offered prizes for sight and solo singing to members of the societies to be competed for at the end of the winter season. Prospectuses are out, and a start will be made in a week or two. Dr. Pearce, who has written a scena entitled "Enceladus" for the Society of Bristol Gleemen, has definitely promised to conduct his composition at the forthcoming concert. Among the items which are to be included in the programme are several old English glees that have not been heard in our city for very many years, such as "Peace to the Souls of the Heroes," "Life's a Bumper," "When the Wind Blows," and "The Lodestars." Mr. Walter J. Kidner, the conductor of the Society of Gleemen, has been engaged to give instruction in singing to the pupil teachers of the Bristol Schoolboard, and arrangements are being made for holding a special class for masters and mistresses of the schools. Such a scheme is likely to be of the greatest

advantage, as it will undoubtedly lead to music being more generally taught to the children in attendance at elementary schools.

MANCHESTER.—The subscription concerts of the Vocal Society (23rd season) were resumed on the 23rd inst. at the Concert Hall. The choir consists of fifty voices, and the programme—with the addition of a few solos by the members—included ten choral numbers, eight of which were sung for the first time. According to custom the principal item was a cantata, the one chosen being Mozart's "Davidde Penitente." The work was partly composed in 1783 as a Mass in C minor, and afterwards rearranged as a Sacred Cantata, with the addition of florid solos. The choruses are finely developed, particularly the final fugue; but to our taste operatic solos are positive blots in any work supposed to be sacred. Mendelssohn's truly devotional "Ave Maria," for tenor solo, with double chorus, and two madrigals by 16th century composers—"Now, O now I needs must part" (Dowland) and "Hence clouds away" (Crequillon)—were amongst the most enjoyable numbers. With the exception of a certain quaint and old-fashioned harmonic treatment Dowland's 16th century Madrigal might pass as a 19th century Part-Song. Dr. Watson is to be congratulated on the success of this society, which fully maintains its high standard of excellence. The first of the Gentlemen's Concerts was given on the 28th inst., when Shakespeare's "A Midsummer Night's Dream" was recited by Mr. Brandram, with Mendelssohn's vocal and instrumental music in its entirety. The orchestral music was played with excellent finish, and Mr. Brandram, who is a great favourite in this district, recited the beautiful play with admirable effect. The rendering of the vocal numbers, it must be confessed, left much to be desired.

BIRMINGHAM, OCTOBER 28.—Handel's Oratorio "Samson" has been given by the Birmingham Festival Choral Society at their first Subscription Concert of this season. Under the experienced and masterly guidance of Mr. Stockley the chorus sang with remarkable precision and power, the tenor and basses being especially fine. The effect produced in "With Thunder Armed" was simply electrifying. Miss MacIntyre, who was the soprano, made her first appearance in Birmingham on the concert platform, and she certainly fully realised all expectation. Her beautiful and pure voice rang out clearly as a bell, and her style was as sympathetic as it was artistic. Miss Damian, who undertook the trying contralto part, sang with much warmth, intelligence, and declamatory power. Our townsman, Mr. Charles Banks, fresh from "il paese del canto," was in excellent form, and showed wonderful improvement in phrasing. He sang that plaintive air "Total Eclipse" with touching expression. The principal bass was Mr. Brereton, who has never been heard in Birmingham to greater advantage. "Honour and Arms" was given with intense dramatic power. A local bass, Mr. Sims, also won honour by his capital singing in the first and third part of the Oratorio. Mr. Stockley made use of Ebenezer Prout's score with its effective and augmented orchestration.

We are pleased to record the success achieved by the Birmingham and Midland Musical Guild on the occasion of their first popular concert. One of the most attractive features was the superb singing of a small chorus of fifty voices trained by members of the Guild, and most ably conducted by Mr. S. S. Stratton. Mr. and Madame Oscar Pollack will give their Fourth Annual Grand Concert on November 21. They have secured Mr. Rechab Tandy, the new American tenor.

CHELTEMHAM.—A musical *conversazione* took place in the Assembly Rooms on Monday night in aid of the funds of the Home for Sick Children, at which the musical efforts of the Misses Rosalind Ellicott and L. Hutchinson, the Rev. W. A. W. Evans, a vocal quartet from St. Asaph's Cathedral, and Mr. A. P. Standley (organist of St. Mary's, Taunton) were highly appreciated, and Miss McCarthy and Mr. T. A. Bentley contributed some good recitations. At the Theatre Royal this week Mr. D'Oyly Carte's Company are performing "The Yeomen of the Guard." Vocally the principals are weak, the best being Miss Louise Rowe, who as Phoebe Meryll sings sweetly and acts very naturally. The chorus is strong and efficient. On Thursday a musical and dramatic *conversazione* was given at the Assembly Rooms under the auspices of the Town Debating Society, when the Orpheus Society contributed three quartets and a trio, and Mr. Sydney Williams, one of our best local violinists, gave a selection from "Tannhäuser" and "Vieuxtemps' "Ballade Polonoise," accompanied by his wife.

BATH.—Sir Charles and Lady Hallé gave a pianoforte and violin recital at the Assembly Rooms on Thursday, October 24th. The well-known artists played familiar solos and duets with that taste and skill for which they are renowned, and gained the warmest tributes of applause. On

Friday, October 25th, the Bath Philharmonic Society gave its opening concert of the season. Schumann's "Song of Miriam" was rendered by the choir under the direction of Mr. Albert Reakes, who took the baton in the absence through illness of Mr. Albert Visetti. Miss Mary Richardson sang the solos in the work. The other artists who took part in the concert were Miss Marie Titiens, Mme. Belle Cole, Mr. Philip Newbury, and Mr. Herbert Thorndike, vocalists; and Miss Kate Chaplin, violin. All of these achieved great and deserved success.

GLoucester.—The Choral Society preliminary class has commenced work, and the practices for band and chorus are fixed for Tuesdays. It is hoped to give a concert on December 17, when the "Messiah" will be performed. Sir Charles and Lady Hallé were announced to give a recital on Wednesday last. For the annual concert of the Gloucester Temperance Choral Union, fixed for Thursday last, an excellent programme was arranged, including choruses rendered by 150 voices, solos by Mrs. Wilson, Miss Emily Harper, R.A.M., and Mr. James Fielding, and pieces played by the Stroud Hand-bell Ringers. Conductor, Mr. W. M. Wyman; organ, Mr. W. C. Goldy; and piano, Miss A. Norris.

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